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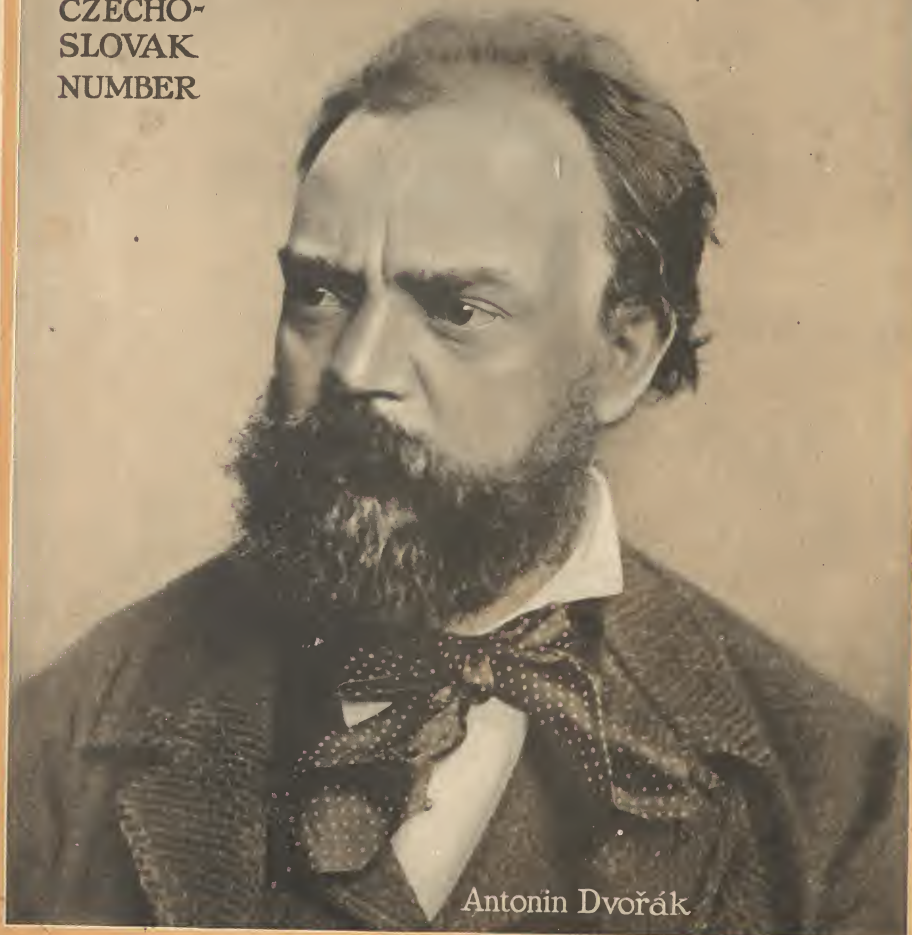
THE ETUDE

PRESSER'S MUSICAL MAGAZINE

CZECHO-SLOVAK NUMBER



Antonin Dvořák

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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

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The World of Music

The death of Adelina Patti, on September 27th, at her castle Craig-y-Nos, Penyene, South Wales, removes one whom many conceive to have been the greatest operatic soprano of all times. That she was the most famous of singers of her voice cannot be doubted. Her extremely long tenure of public approval due to her remarkably preserved voice had much to do with this. One might say that her career lasted sixty-two years, as her first appearance in public was made at the age of nine, and her last at the age of seventy-one. Patti was born at Madrid, February 10, 1843. She was the daughter of Salvatore Patti and Catharine Patti, both singers of ability. The child was brought to New York when she was four years old, and was brought up in that city. She made her operatic début in *Lucia* in New York in 1859. Shortly thereafter she sailed for England, where she sang in *La Sonnambula* at Covent Garden. Her success thereafter for the next twenty-five years was too tremendous to be described in words. In all parts of Europe and America her every appearance was an ovation. Her fame for performances mounted as high as $5,000. It was reported that she earned over $30,000,000 during her lifetime. In 1868 she married the Marquis de Caux, later she married Ernest Nicolini, after whose death she married Baron Cederstrom, a Swede. Patti was fifty-six and her new husband young enough to be her son, but it is said that she was so very youthful in appearance and endurance that she outstepped him in their long walks in Wales. Her voice was flawlessly beautiful, of wide range and astonishing flexibility. It extended to high F above the treble staff and she ascended to this note with ease. She confined herself to roles characteristic of the coloratura soprano. In her advancing years she made appearances in America, and though her voice showed a decided falling off in many ways, it was nevertheless very beautiful in such numbers as *Angels Ever Bright and Fair* and in her famous *Home Sweet Home.*

His Majesty, the Emperor of Japan, has recently bestowed the decoration of The Order of the Sacred Treasure upon four woman musicians, professors of the Music Academy of Tokio. His Majesty also conferred upon them the Sixth Order of Merit for their services in musical education.

The Fourth National American Music Festival, held at Lockport in September, was a notable success and much credit is due the originator of the project, Mr. A. A. Van de Mark, for his energy in carrying out the work, and gathering together so many enthusiastic musicians from all parts of the country. The sessions were devoted to musical programs and to papers upon subjects vital to the art of music, both from the teacher's and the artist's point of view. The winners of the prizes offered by the Association (Class A, Artists' Contest) were: Aeolia Martia, pianist; Ralph Soule, tenor; Louise Dobyns, soprano.

The Spanish Opera. *El Arapiles,* recently produced at the Theater Apolo, Madrid, is promised a hearing in America during the coming season. The book is by D. Thomas Borrasa, and the music by Conrado del Campo and Angel Barrio.

Edward F. Johnson, the well-known organist of the Madison Avenue Baptist Church, New York City, died in that city on September 4th. He was born in Scotland in 1870, studied at the Royal Academy of Music, London, and afterward at the Conservatory in Firenze, Italy. He has been prominent in musical affairs for many years in this country and abroad; lecturer and organist at Cornell University; "movie" organist at some of the principal theatres in New York. He was also well-known as a successful composer, both of organ music, piano, and songs, as well as several light operas which have been performed from coast to coast.

Imported chorus singers are classed as "foreign labor" by the immigration authorities and debarred from entering the country. It has been reported that the singers' lists of the Opera Houses have been relentlessly cut down by the restrictions made by the government. A strong protest is to be filed against these proceedings by those interested.

The Palestrian Choir is a new choral society, which has been built up out of the old Catholic Choral Society. Nicholas Montani, the director of music at St. John's Church, Philadelphia, will be the conductor.

Miss Julia Heinrich, the daughter of the late famous baritone, Max Heinrich, well-known herself as a concert and opera soprano, was killed instantly in an accident on the railroad platform at New Orleans, on Sept. 18. Miss Heinrich was trained entirely by her father, and made her début at the Hamburg Opera House, returning to this country to become a member of the Metropolitan Opera House forces.

The Gallo English Opera Company began its season in New York City with the famous light opera, Mikado, of Sir Arthur Sullivan. A pleasing and novel feature of the performance was the singing of the Japanese soprano, Hana Shimozumi, who took the part of Yum Yum. The conductor was Max Bendix.

A statue of Paderewski is to be the central figure in a group monument being erected in Warsaw in celebration of the new independence of the Polish nation.

A ballet, *Boudour,* by Felix Borowski, the music critic, is to be produced in Chicago this season.

Boston boasts a Sextette Club, which is filling many engagements through the middle west.

Anglo-Saxon, French and Italian music is replacing Teutonic at Queen's Hall, London.

The original of the baritone in *Trilby,* Jules Diaz de Loria, has recently died. He was notable as a concert singer in his day, and was immortalized by Du Maurier in his novel. The portrait was so true in its details that the singer was instantly recognized and his reputation enhanced thereby.

The National Association of Negro Musicians was organized recently to encourage the art and composition of the colored race in this country. They have drawn their members and directors from all the states, and propose to make a live society, for these purposes.

A Sacred Music Conference, whose aim is to promote hearty, correct, and spontaneous congregational singing in the churches, was held during the past summer in Canada.

Madame Chrysanthème, a lyric light opera, whose composer is M. Andre Messager, former conductor of the Boston Symphony Orchestra, is to be produced in Chicago, this winter. The libretto is adapted from the story of Pierre Loti.

CONTENTS FOR NOVEMBER, 1919

MUSIC

Singing is being made a feature in the Boy Scouts' training, as tending to increase good feeling and enthusiasm, as well as artistic appreciation.

Wounded soldiers are being musically educated at the musical settlement schools all over the country, under the Federal Board for Vocational Education.

The German piano houses are organizing to "ship" a quantity of German-made instruments upon the United States, their overproduction during the years of war. The working people have been urged by the German government to allow their wages to be cut down to starvation point, in order that the pianos may be sold at the lowest possible prices, to undersell all the other pianos in the world. Patriotic reasons are put forward to make the workers consent to this.

The recent craze for dancing, and the present one for music, are united in a gigantic scheme for the Ballet. All the newest operas are giving a prominent place to incidental ballets, and the composers all over the musical world are devoting themselves to the erection of beautiful ballet music. Even the Symphony Orchestras have caught the prevailing fever and are putting ballet music lavishly upon their programs.

Tetrazzini, the popular coloratura soprano, is coming to this country once more. Julius Daiber, the impresario, has made a special journey to Italy to arrange dates and contracts for her.

The Detroit Symphony Orchestra is to have a hall of its own, especially constructed and arranged with reference to the acoustics and the comfort of both orchestra and audience. The building will be made, as far as possible, of steel and concrete, and there will be a minimum of plaster ornament and drapery to interfere with and deflect the sound. It is hoped that it will be a model hall for the purpose.

The Zimro Ensemble, a group of Jewish musicians from Petrograd, are in this country for a prolonged tour. Their ambition is the establishment of a National Jewish Temple of Arts in Palestine, and to this project the entire proceeds are to go.

Orchestras indigenous to certain war-torn countries, are now beginning to catch up with their programs. The Dublin orchestra is planning a special series of concerts to be given free to the subscribers. These are due at the time of the outbreak of hostilities.

An English opera, "Pro Patria," has had its first production in London. It is a one-act work, by Percy Colson, and was received with great enthusiasm. The scene is laid in Alsace. Arrangements have been made for its production in other countries.

Ernest Bloch's $1,000 prize winning composition was performed at the recent annual Berkshire Festival. Also the violin sonata by Rebecca Clarke, a trio for viola, flute and piano, by Daniel Gregory Mason and Lee Sowerby, and other new works. Mrs. F. S. Coolidge, donor of the prizes, was greeted with a storm of applause in recognition of her generosity.

Five-hundred-dollar prize for the best overture by an American composer is offered by Hugo Riesenfeld, director of the Rivoli and Rialto theaters, New York City. The competition closes March 31, 1920. The judges will be Kurt Schindler, director of the Schola Cantorum; W. H. Humiston, assistant director of the Philharmonic Society; Josiah Zuro, the well-known grand opera conductor; Edward Falk, former conductor at the Metropolitan Opera House; Otto Langley and Erno Rapee.

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NOVEMBER, 1919 Single Copies 20 Cents VOL. XXXVII, No. 11

Why a Czechoslovak Etude?

WHY a Czechoslovak issue of THE ETUDE?

Why elect the newest of the World Republics to this prominence? What has Czechoslovakia done for Music in the past and what may it do in the future?

Poland chose its great pianist-statesman as its premier—and when Czechoslovakia sought to make its identity known to the world it did not send an embassy of politicians, business men, scientists, writers to represent it at the initial bow but, of all things—an embassy of musicians.

Last May, about six months after the armistice, the musical embassy of Czechoslovakia went to London to give a great Czechoslovak Festival. The expedition consisted of Emmy Destinnova (formerly known as Emmy Destinn the renowned opera singer), Kocian the violinist, Jan Herman and Vaclav Stepan; the famous Bohemian Quartet with Hoffmann, Suk, Herold and Zelenka; the Prague National Theater Orchestra (ninety members), conductor Mr. Kovarovic; the Prague Choral Society of fifty teachers; the Moravian Choral Society of fifty teachers, and many ladies in national costumes.

It made a colorful spectacle in khaki-hued London, and the programs composed strictly of Czechoslovak music were expected to be interesting. Judging from the reports of all the London papers the Festival was a sensational success. The *Telegraph* classed the Festival as an event of "rare historic interest," and Mr. Ernest Newmann in the *Observer*, states that the Czechoslovaks "astonished us with the dramatic intensity of their singing."

The point is, however, that this Festival of the new republic was not merely a musical event, but a distinctly state occasion under the patronage of the King and Queen of England—virtually the bow of a new nation to the world.

Yet Czechoslovakia is by no means a new country, combining as it does Bohemia (the land of the Czechs), Moravia and Slovakia (a Slavic country located in the northern part of Hungary). The Moravian interest in music is manifested by the musical activities inherited in present generations of descendants from Moravian settlers in America. The Bethlehem Bach Choir is located in the heart of a Moravian district and its early sessions were held in the old Moravian church.

In other places in this issue our readers will find a wealth of information about the music of this new country which some have described as the land where music is more a part of the daily life and ambitions of the whole people than in any other country of the globe.

Czechoslovakia, territorially considered, is by no means a small country. It is nearly five times as large as Belgium, and much larger than the territory left to Austria. It will be three times as large as Denmark, four times as large as Holland, three times as large as Switzerland. There are upwards of ten million Czechoslovaks, according to recent estimates. This is three times the population of Norway. The official statistics of the United States Immigration Bureau shows that of all arrivals in this country in 1912 the Czechs were among the lowest in percentage of illiteracy. The percentage was .008875. Our own draft showed .25 percentage of illiterates in enlightened America.

The spirit of the new republic is perhaps best indicated in the concluding words of their "Declaration of Independence" signed in Paris October, 1918, by President Thomas G. Masaryk.

"The forces of darkness have served the victory of light—the longed-for age of humanity is dawning. We believe in democracy, we believe in liberty, and in liberty evermore."

Municipal Organs

MUNICIPAL organs are the talk of the hour. In Portland, Maine, where Will C. MacFarlane has been municipal organist, the concerts have paid for themselves. In San Francisco, Edwin Lemare, the modern wizard of the organ keyboard, proved "good business," paying his own salary with the fees from his concerts. MacFarlane has now gone to Melrose, Massachusetts, where, we are told, there is to be a municipal organ rivaling those of Portland and Springfield.

Just why the municipal organist should be expected to show a profit, goodness only knows! The city expects the best of service from its mayor and from its judiciary, but it does not ask them to turn in a revenue. Nor does it ask its Board of Health, or its Board of Education to show a balance on the credit side of the books. That the municipal organist has been able to produce a profit under ordinary working conditions is certain evidence of the service he is rendering to the community.

In Portland it is reported that the police have found that the Sunday concerts have relieved them of considerable trouble previously aroused through a rowdy element. There appears to be a belief, amounting to conviction, that the moral tone of the city has been elevated. How can one listen to beautiful playing upon a great organ without being ennobled?

The wonderful Wanamaker organ of Philadelphia, "the largest in the world," is to be played next year by the young Belgian master, Charles Courboin, who has made such a fine impression in America. This is virtually a municipal organ in that it is played daily, and no admission charge is made for the pleasure of hearing it.

Cyrus *H. K.* Curtis, founder of the great Curtis Publishing Company of Philadelphia, gave Portland its municipal organ as a memorial to the eminent Portland music teacher, Hermann Kotschmar, after whom Mr. Curtis was named. What more useful and significant memorial could have been erected than this beautiful instrument—not dead like a granite pile, but living with exquisite music every day of the week. Now Mr. Curtis is planning the erection of an organ, greater than any hitherto known, in the new *Public Ledger* building in Philadelphia. Thus this fortunate city will possess two of the most wonderful organs in the whole world.

It may also be a surprise for our readers to learn that a Philadelphia hat factory (Stetson & Company) possesses a very fine organ, located in a hall designed to seat fifty-five hundred employees. This organ is played by Adam Geibel, the blind composer-organist.

Who knows—perhaps the day may come when the erection of a municipal organ will be as commonplace a necessity as the building of a City Hall.

Aladdin's Lamp

When Aladdin rubbed his tarnished lamp, a talisman which brought him untold wealth, he resided safely in the imagination of an oriental dreamer. Yet, ever since, it seems to be human to grasp any financial scheme that promises to bring riches in a day.

Swindlers know this and trade upon it. A conservative critic estimates that at least $100,000 was mulcted from the American public through a musical swindle, which though exposed in The Etude many times in the past, seems to be particularly active just now.

The game is this. The swindler knows that the public has been informed that certain composers have become multi-millionaires, almost over night, through the composition of some very trifling song. Consequently the swindler advertises for songs or song-poems. By his magic method the music will be polished up by "experts" or new music will be written and the song will be submitted to leading publishers and *perhaps* published.

The dupe sends in his doggerel and the swindler actually has a hack write some music to it, and it is printed and published in due form. What could be clearer or simpler? Every detail that the swindler has promised has been complied with, except, perhaps, the distribution of thousands of the copies to dealers.

The dupe waits for returns in royalties. The returns never come. Gradually he realizes that he has been charged from one to one thousand per cent. more for what he has received than he might have paid if he had himself hired an able musician to write the music and then had it printed at a regular music printer's.

The point is this. The swindler takes advantage of the very widespread human conceit that it is the easiest thing in the world to turn out song-poems that may make great fortunes. The truth is that the combination of words and music that really produces a hit is so rare that the dupe stands about one chance in a million. The swindler runs no risk whatever, for he demands his pay in cash.

If the half-million readers of The Etude will make it a point to discuss this subject among their non-musical friends it may be possible that information upon this swindle may be sufficiently widespread to curb these heartless swindlers.

It frequently happens that the victim is a widow, who, being suddenly deprived of her means of support, remembers that back in her school days she wrote some verse which was admired. Consequently she falls into the toils of the swindler, and in several cases of which we have heard, borrows money with which to pay for the writing of worthless music.

Don't think of paying for having a composition published, unless you are wealthy and want to flatter yourself in print. First send it to at least a dozen leading publishers. If they turn it down send it to the waste basket and let it stay there.

Success from Disaster

The ingredients of good luck are surely disaster and discouragement, if we are to judge by the careers of two men associated closely in operatic art in this country, although one was born a Jew in Berlin and the other a devout Catholic in Athlone.

Oscar Hammerstein forged ahead over more failures than any man we can cite. Starting as an immigrant tobacconist in New York he did not permit his strong love for music to suffocate. His ingenious inventions in tobacco machinery, his quick mind and his ceaseless energy enabled him to build four great opera houses—two in New York, one in Philadelphia and one in London—to say nothing of various theaters. He then organized opera companies, and presented operas in a way to smash traditions and force the older companies to improvements which might not otherwise have taken place.

All this was done in spite of regularly recurring failures of a kind that would have mired any ordinary man in inextricable discouragement. Just before his death he was making plans to startle New York again with a new opera program. Hammerstein's failures were like waves in his life. He sailed over them and never stopped.

John McCormack, the Irish tenor of sensational renown, was brought to America by Hammerstein. But that was not his first visit to our shores. In his recently published autobiography he tells how he was taken to St. Louis to sing in the Irish village at the St. Louis Fair at a wage of fifty dollars a week. This was five years before his debut at the Manhattan Opera House in New York.

Now McCormack has earned his million he looks back upon his early days with pleasant contemplation of his many failures which lined the road to success. He left St. Louis in a fit of indignation because the manager presented a variety-show caricature of the Irishman as a comic relief to the village. (All honor to you, John, for holding up the dignity of your race.) His first American experience was a failure, and he went back to the "old sod" with a rather sour impression of the land that was to lay the basis of his fortune. Then he tells of innumerable set-backs when he tried again and again at *auditions* and was "turned down flat." Nevertheless, he kept on and on until ultimate triumph.

During the war Mr. McCormack's services yielded a huge fortune to war purposes. Time and again he gave recitals, tirelessly, to help the country of his adoption—America. All in all, he had enough set-backs in his career to floor any ordinary man—but McCormack and Hammerstein were not ordinary men. Perhaps the way to identify such a man is to watch how he overcomes disappointments, rebuffs, discouragements and disasters.

Worry Means Poor Work

The owner of a $10,000 prize laying hen in the middle west was asked how he got such extraordinary egg-laying results. He replied, "It is because I keep my hens well fed, well cared for and never worried or abused. If I find a hired man who goes out to feed the hens and scolds and complains and does not treat them sympathetically I fire him at once. If I find one who treats them with kindness so that they come to know him and cluck happily when he goes among them I raise his wages. Contented hens lay more eggs."

If anything so stupid as the average hen will respond to kindness—what about children? Surely kindness in practically all cases is the course which music teachers should pursue. Anything on the teacher's part that might needlessly irritate or worry the pupil simply is bad pedagogy.

Music teachers and music pupils often lose more through undisciplined worry than they accomplish through years of work. In the noted book, "How to Live," by Irving Fisher and Eugene Lyman Fisk, sponsored by the Life Extension Institute, which means a staff of many of the most noted physicians and publicists of America, there is a chapter on worry which music teachers and music students may read with profit. After stating that upon investigation most of the so-called cases of "overwork" have been found due to bad air, bad diet, poisons and worry, and not at all to exceptional or long continued effort, it indicates

> *"each must learn for himself how best to avoid anger, fear, worry, excitement, hate, envy, jealousy, grief, and all depressing or abnormal mental states. To do so is an art which must be practiced, like skating or bicycle riding. It cannot be imparted merely by reading about it."*

Surely, one of the chief daily tasks of anyone engaged in the practice of the very exacting art of music or in teaching it, should be to build up a strong, normal, healthy mind that will ignore daily irritation, annoyance, worry, etc. Your bookseller will tell you of lots of books that will help you in such a task. Sometimes, in the hands of the right person, such a book is worth its weight in gold.

Echoes of Musical Czecho-Slovakia

From an Interview Especially Secured for The Etude with JOSEF STRANSKY

Conductor of the New York Philharmonic Orchestra

[Editor's Note.—Born in Humpolec, in Bohemia, 1874, the son of a schoolmaster, Josef Stransky was given a very thorough education in the Latin School at Prague and at the Universities of Prague, Leipsig and Vienna (where he studied medicine). His interest in music was manifested at a very early age. As a young man he founded and conducted a students' orchestra in Prague. He studied theory and composition in Prague with Fibich and Dvořák, in Leipsig with Jadassohn, and in Vienna with Robert Fuchs and Anton Bruckner. After passing the state examinations in medicine he turned immediately to music and started to make that his profession. After a sensational début in the *Walküre* he became the first conductor at the Royal Opera in Prague; thence he went to Hamburg. In Berlin, Dresden, Holland and England, he held very important posts, including that of conductor of the Berlin Blüthner Orchestra. In 1911 he became conductor of America's oldest orchestra, the New York Philharmonic, and has retained that post ever since. He has composed an opera, symphonies and suites for orchestra, and many songs.]

With the close of the great war and the general upheaval of the map of Europe, many Americans were surprised to learn that a new Republic was created with the unfamiliar name of Czecho-Slovakia. Furthermore, it was a part of the country (Austria) that had formerly been our enemy. Who were the Czecho-Slovaks and what was this land? Bohemia, Moravia, Silesia and a part of Hungary, the part inhabited by Slovaks were assembled into a new nation. Few of us knew that for years and years the people of Bohemia had longed for an independent existence as it had been in those days when Shakespeare had made his historic blunder of calling it a sea-coast country (Twelfth Night). My own father was an intense Republican and my youth was spent with prophesies of the time when my native country would be freed from the control of Austria.

The war has certainly shown that the Czecho-Slovak soldiers think and fight for themselves. Their records in Siberia and their own country where they adopted the attitude of the Allies, formed an army of their own and carried themselves in a heroic manner, indicate the high state of Czech culture.

The Slovak language has relationship to the Czech tongue, but it has nothing whatever to do with the Hungarian language. This relationship accounts for the bond between Slovakia, which was formerly the upper part of Hungary, and Moravia and Bohemia. Some of the boundaries made by the peace conference seem odd in many ways, but one can only assume that they knew more about the justice of the matter than any one outside.

Every Peasant Musical

In no nation of the world is music so much a part of the daily life of the people as in Bohemia. You think that you can understand what I mean by this, but you could not really comprehend it unless you were to take a trip through this remarkable land. Of course, the world knows of Prague, as important a music centre as any place in the world, but it knows little of the musical tendencies of the Czecho-Slovak people. From the earliest childhood every peasant sings or plays. Music is the very life of the country. I remember once passing a farmhouse in a remote district near Leipa. I listened and heard the C sharp *Minor Quartet* of Beethoven being played by a quartet of strings. Entering I found that the players were the farmer (also the village schoolmaster) and his three sons, and what a glorious time they were having with it!

In some of the other cities of the country such as Budějovice, Plzeň, Liberec and Karlovy Vary (Karlsbad), etc., there are exceedingly fine, but little known music schools, naturally not as important as the National School at Prague, where such men as Dvořák were in the faculty. At Tepl, near Eger, for instance, is a colony of musicians which supplied for decades the world with little bands of women musicians often seen performing at hotels.

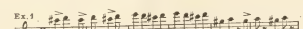
Strangely enough, Bohemia has no pianist of world-wide renown, although there are many composers, conductors and violinists, such as Kubelik, Ševčik, Kocian, Nedbal and others. The "Bohemian String Quartet" is known all over Europe.

While there are a vast number of manufactories devoted to textiles, chemicals, pottery, glass, etc. (the glass industry alone employs about 50,000 people), the chief occupation of the people of the new republic is agriculture.

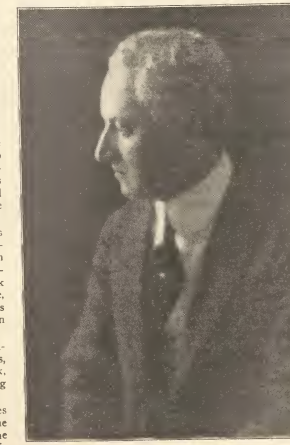
Therefore, the violin, which can be carried from place to place and played in the woods and in the fields, is dearest to the hearts of the people. Throughout the entire land it is difficult to escape the sound of the fiddle at some time during the day. There is an old saying among the Bohemian people, that when a child is born they place money in front of the right hand and a fiddle in front of the left. If the child grasps the money it will become a thief, if it grasps the violin it will become a musician. My father used to say to me that I grasped both and therefore became a composer.

The music of the Czechs and the Slavs is music of extremes. For the most part it is either very sad, very mournful and slow, or else it is very wild, very fast and very brilliant. There seems to be little of the middle road, similar to the Russian music. In Vienna one finds the dreamy, tranquil waltz with its orderly quiet measures. In Italy there are innumerable peasant songs expressing the *dolce far niente* of the race. But Bohemia will have none of that. The music is either very fast and fiery, or very slow and sombre.

Ex. 1



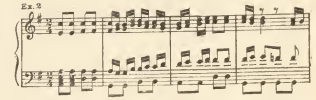
The Furiant and the Polka are the typical dances of Bohemia. Here is an excellent illustration of the Furiant taken from the Scherzo of the First Symphony of Dvořák.



Josef Stransky

A characteristic example of the Polka may be found in the following extract from Smetana's Symphonic Poem "Vltava" (Moldau).

Ex. 2



When the Bohemian parent finds that his child has an inclination for music he is delighted. If the child makes an early success it is a wonderful occasion, as eventful as would be the case if some American youth were to amass a large amount of money by speculation in Wall Street. Music is considered one of the honorable occupations, something to which one should aspire as a noble position in life. The musical child is carefully trained and encouraged. He always finds a willing audience if he can play fairly well, and his practicing is not put aside as a kind of a nuisance which must be tolerated. Indeed musical ability makes one welcome everywhere in Bohemia.

Czech Composers

The great trio of Czech composers contains the names of Smetana, Dvořák and Fibich. Smetana should be more widely known in America. Only comparatively few of his works have ever been played here. Who in America has ever heard of his fine operas, *The Secret, The Two Widows, The Kiss, Libussa*, etc. All of these are remarkable musical masterpieces, much better in many ways than many of the operatic "novelties" which have recently come from France and Italy.

Dvořák is, of course, well known in America as he deserves to be. The works of Fibich should, however, be far better known here. He cultivated every field of musical composition and produced many works of high musical distinction.

Gustav Mahler must also be counted as a Czecho-slovak composer, although the general character of his works is typically Teutonic. Vitéslav Novák is a very original Czech composer of the younger school. I will introduce some of his works in America in the near future. Oscar Nedbal wrote several delightful ballet scores. Ostrčil has written very fine operas and there are many other names that I could mention. But of what significance are names? America must know the music itself to appreciate the innate charm of the art creations of Czecho-Slovakia. Now that new interests and new opportunities have been created, I hope to present more and more of the interesting works of my native land than it has been my privilege to do hitherto.

Dvořák has become a great favorite in America, for, in addition to the popularity created by his very melodic compositions in the style of the famous *Humoresque* and *Songs My Mother Taught Me*, his *New World Symphony* is regarded as a glorification of America. Although Dvořák spent three years of his life in America, he was over forty when he arrived and had lived most of his previous years in his native Bohemia, so that he could not be happy anywhere else. He used to go down to New York Harbor and watch the ships sailing for Europe, with tears in his eyes, a

singular incident for the European who was to write the most famous work in larger form, identified with the name of America. The wonders which the average European peasant finds in the New World, the tall buildings and the modern inventions, had little interest for Dvořák. Consequently, when he wrote his symphony he chose Indian and Negro themes as sources of atmospheric inspiration. No doubt he felt that this folk-music, like the music of his native Bohemia, was a music of extremes, ranging from the negro "spiritual" to the wild negro dances of the levée, now corrupted into "Jazz."

The art of Czecho-Slovakia is best known to the world at large through its music, but it must not be thought that this country has not great art workers in other lines. Poets such as Jaroslav Vrchlicky, Svatopluk, Czech and Hájek; philosophers such as Massaryk, Krejci and Drtina; are held in the highest regard by world critics who know their works. But whoever heard of the works of these men outside of Czecho-Slovakia? That is the trouble—Czecho-Slovak art has been retarded—not necessarily suppressed—by Austria, and not given the support lent to the works representing the products of Austria rather than the products of Bohemia. The new age has now come, and every country should now develop freely so that national identity in art creations may be emphasized rather than suffocated. I am sure that these newly liberated nations will progress enormously. Among the leading nations will soon be Czecho-Slovakia. I say this not merely because I was born there, but because I know the enormous innate power of this Slavic nation.

Do You Know?

Do you know that the *Lancers* are just one hundred years old? The dance was devised in the city of Dublin by one John Duval.

Do you know that the piano of Beethoven's time was nearly an octave shorter than the piano of to-day? That is, it had ten notes, or keys, less. The added keys in the treble are rarely used, but the additional keys in the bass are valuable in octave effects.

Do you know that the first musical dictionary was published in 1703? Its author was Sebastien de Brossard, a Frenchman. A small Latin dictionary of music had appeared two years previous. It was, however, intended for scholars, and was written by a Bohemian, Janowka. Louis XIV thought so highly of Brossard's carefully selected musical library, that he bought it for an annuity of 1,200 francs.

Do you know that four hundred years ago the musicianship of a composer was judged by the number of parts or voices in which his works were written? Nowadays four parts, soprano, contralto, tenor and bass, seem sufficient for most compositions, but in 1601 Dr. John Bull found a composition for 40 parts, and was not content until he had added 40 more.

MORE MONEY FOR MUSIC TEACHERS

Music Teachers Demand Immediate Raise in Rates

THE Philadelphia Music Teachers' Association, probably the largest organization of music teachers (other than Public School music teachers) in America, which has been active in enlisting the interest of other associations in other parts of the country in its progressive movements, has taken a decided step at a recent meeting. This may have far reaching results if the teachers in other centers have the stamina to *resolve* upon a similar course.

The P. M. T. A. a number of years ago issued the "Missed Lesson" slips and placards which have had a national circulation of hundreds of thousands through various publications. There can be no doubt that this has done much to stop a great nuisance and save the teachers of the country much valuable time and money. It is impossible to estimate how much the teachers may have saved in actual money through the missed lesson slips, but it must be well up into the thousands of dollars.

The following resolutions were presented at a meeting conducted by Mrs. Frances E. Clarke, President of the Association. Many of the foremost teachers and conservatory heads of Philadelphia were present. The resolution was carried unanimously.

September 29, 1919

Whereas, **the music teachers of America are performing an educational work of vital importance in every community:**

Whereas, **in all vocations it has been found necessary to increase the amount of income to meet the vastly increased cost of living, and:**

Whereas, **it is imperative that the music teaching profession act concertedly:**

Therefore be it resolved: **That we, the members of the Philadelphia Music Teachers' Association, do hereby determine to increase our rates of tuition to meet the existing conditions.**

No regular rate of advance was determined upon, although many teachers felt that the Association should at once demand a uniform 50% raise in tuition fees. This, it was felt, in many instances, might be excessive, whereas in other instances it might not be adequate. It was brought out that living costs in the last five years have advanced over 100%, and few teachers during that time had made any attempt to make a sufficient advance in rates. Mr. Theo. Presser, Mr. Charleton L. Murphy, Mr. Henry S. Fry, Mr. James Warhurst, Miss Adele Sutor, Mr. Constantin von Sternberg, Mr. Camille Zeckwer, Anges C. Quinlan, James Warhurst, Mr. Burton T. Scales and Mr. James Francis Cooke, took active part during the meeting in pushing this resolution, together with other leading Philadelphia teachers.

The ETUDE will gladly coöperate with all organizations desiring to make a similar stand.

LET US ALL WORK TOGETHER

The Real Tendencies of Czecho-Slovak Music

By Vitezslav Novak

[Novak, one of the foremost Czech composers, contributed this article to the Parisian music journal, *Musica*, some years ago.]

WITH Smetana and Dvořák, their musical culture was founded upon nationalism—love of their Czech country, and the fostering of the Slav spirit. The actuating impulse of the men who head the musical movement is based upon this intense and dominant patriotism. But their actual products are widely different.

One cannot repeat over and over again, the same thing; one may not imitate even a master with servility; it is absurd to follow too closely the same path. And this truism obtains in the world of musical creation. We of the Czech nation want to create a truly modern art; a school which shall partake of the modern French trend, as well as that of the German, yet which shall preserve at the same time zealously intact, the strong, individual, racial characteristics of the Czech musical tradition.

Here in Bohemia, in years past, was seen a determined stand to protect the Czecho-Slovak art against foreign influence. And this was, in its time, advantageous, right and perfectly natural. But now we consider everything advantageous for a country which holds our position geographically in the very centre of Europe, and which intends to profit by this position.

Let us insist, nevertheless, that however we allow the influences of surrounding countries upon our national art, we shall lose nothing of our Slav individuality. This it is which concerns us the most. And—in spite of the marked differences between the product of such composers as Smetana and Dvořák—it is a matter of the deepest import to us as a nation.

Generalities aside, what are these influences? What shall we choose to learn from the stranger art which we permit to pass over our borderland? What shall we reject—I do not say (understand me) *what shall we admire*. I speak altogether of the inspiration—the modus—one might better say the apprenticeship to technic, the practice that accompanies activity in art—that precedes attainment.

If we would search for a clear presentment as to what these influences consist, it is necessary to confess that the evolution of our young musical culture has emanated largely from Teutonic sources, and only secondarily from French and southern. In consequence it is quite natural for one who studies our music to find a tendency, very marked and significant, toward elaborate polyphony, and at the same time to observe a rapport with the Teutonic style of leit-motiv.

On the contrary—and this is in the natural order of things—the essential individuality of modern French music, the rich colorful orchestration, the untrammeled impressionism, the eccentric syncopations with their curious sound effects—all this is fully appreciated by us, but they are emphatically not the foundation of our art. In the final analysis, the question of such influences should mislead no one. We are sons of our Czecho-Slovak soil—we are vital units of our land—*we are Czecho-Slovaks*. And this is the basic fact in our musical sentiment.

A very clear characteristic, and one which explains much in our musical work, is our faculty for understanding sympathetically other modes of musical creation. We must regard, indeed, as the prime requisite for the birth and development of art, the rapport loyal and sincere, between the spiritual inner life of the composer and his work. Without this, nothing in art is worth the doing. That which is the outcome of assumed and insincere sentiment is never of the true art. The genius of art is not so much capricious as she is falcon-sighted. If there is one flaw in the crystal, one shadow of insincerity or pose—she will have none of it!

The title of a Czecho-Slovak musical cycle, "Life and Dreams" (*La vie et les rêves*), would serve as an epigram for our creations. For all bear the same spirit. This is the reason of our indifference for the music of the theater. It is also the reason emphatic, why we do not cultivate the music of the church. One must conclude, upon a study both of the Czecho-Slovak people and of their art, that our role domain is that of pure music for the sake of music—orchestral, chamber music, and the song. It is this for which we seek.

If at First You Don't Succeed

By the Eminent New York Critic

HENRY T. FINCK

OF all the strange things in the records of music none is more extraordinary than the almost incredible fact that Richard Wagner was forty-four years old, and had written all but three of his operas and music dramas before a single one of them was produced at Vienna, Munich or Stuttgart; that he was fifty-six and over before Italy, France and England began to stage even his early operas!

This amazing fact regarding the career of the man who is now universally regarded as the greatest opera composer of all times and countries, should be printed on pasteboard in huge red letters and hung up in the room of every music teacher and student. It would do more to teach ambitious young men and women patience and perseverance than volumes of pedagogic exhortations.

The other day a young American composer indulged in piteous caterwauling in the musical papers because the conductor of one of the great orchestras of this country couldn't find time to examine a manuscript he had submitted to him. The composer declared that his "life ambitions" had been wrecked by this rebuff!

This was an extreme case; but the country is full of young composers who think they are being maltreated because, when they have succeeded in getting a few songs or piano pieces, or an orchestral work printed, the whole musical community does not immediately start a torchlight procession to proclaim them immortal geniuses. I can sympathize with these poor fellows, for I was in a similar state of mind when my first book, "Romantic Love and Personal Beauty," was published. I was as sure as sure can be that it would bring me $100,000 and immediate world fame; for love, I knew, interested young men and women more than anything else in the world, and this was the first historic and scientific book on the subject. I soon learned to be modest and patient.

Had I not learned this then, I surely would have learned it later on when I studied the life and read the letters of Richard Wagner. Joh did not suffer as many misfortunes and disappointments as the creator of the modern music drama. Most people have a vague knowledge of the diverse trials and tribulations he was subjected to. It has occurred to me that the more definite knowledge to be gained by a bird's-eye view of these hopes deferred and persistent failures before triumph was achieved, might be welcomed by readers of THE ETUDE, especially those who, if at first they don't succeed, need to be exhorted to "try, try again."

Failure threatened the very start of Wagner's life—failure to live. One of the consequences of the great battle of Leipsic was an epidemic of typhoid fever which carried off Friedrich Wagner when his little son Richard was only six months old. The babe also had an attack, a mild one fortunately, so he escaped; but for four years the state of his health worried his mother.

Parisian Disappointments

Failure was written all over Wagner's earliest attempts to show the world what he could do. Largely, this was due to his overweening and precocious ambitions. At the age of five, having decided to learn to draw, he wanted to begin by painting life-size portraits of kings. At thirteen he started to translate Homer's "Odyssey."

His début as a composer was as humiliating as it could have been. At the age of sixteen he perpetrated an orchestral overture so complicated in texture that, in order to facilitate the reading of it, he wrote it in three kinds of ink, red for the strings, green for the woodwind, and black for the brasses. He himself has related how, at the performance of this work, the audience was at first astonished at the perseverance of the drum player, who had to tap his instrument fortissimo every fourth bar throughout the piece; how this astonishment gradually changed to obvious disgust and ended in an explosion of general laughter, to the young composer's great discomfiture.

More disappointing still was his first operatic venture. As conductor of the opera at Magdeburg he brought out his *Novice of Palermo* (*Liebesverbot*, based on Shakespeare's "Measure for Measure"). The second performance was to be for his own benefit. The audience consisted of the composer's housewife and her husband, a Polish Jew in full costume, and a few others. The curtain never rose on this performance because of a strike among the unpaid singers, and the composer's hopes were dashed once more.

Three years later, when he was in Paris, he tried to bring out this same opera at the Théâtre de la Renaissance. Everything promised well, when suddenly this theater became bankrupt. Thus the score of the *Novice of Palermo* had the curious fate of being frustrated twice by the failure of an operatic institution.

He had gone to Paris because he believed there were much greater opportunities there for an ambitious young composer than in any German city. Meyerbeer's brilliant success there particularly dazzled his eyes. But Wagner was no Meyerbeer—thank heavens! Paris had no use for him—didn't want either of the two viable operas he had so far composed, *Rienzi* and *The Flying Dutchman*.

Nor did it want his *Faust* overture, which he composed after hearing an inspiring performance of Beethoven's *Ninth Symphony* by the famous Conservatoire Orchestra. The conductor of this orchestra, Habeneck, was willing to try it, but the directors declared it "a long enigma" and decided not to play it in public.

Three years (1839-42) Wagner spent in Paris, and they were three futile years, except in so far as they gave him welcome opportunities to hear French master works splendidly performed at the Opéra.

Stooping to conquer, and urged on by the pressure of poverty and debts, he wrote an ordinary carnival vaudeville; but the actors declared that his music could not be sung, so it was given up.

In despair, he tried to earn his living by seeking a job as a chorus singer in a small Boulevard theatre; but the conductor, in Wagner's own words, "discovered at once that I could not sing at all, and that he had no use for me."

Nobody in Paris wanted his fine settings of several French poems, so he sent them to *Europa*, a periodical published by Lewald, whose terms were $2.50 to $4. In forwarding them, Wagner begged the editor to be sure and give him the maximum, as he needed the money. He also wrote short stories, arranged popular operas for piano, and indulged in other forms of irksome drudgery to pay for his bread. One day, as Praeger relates, he was in such straits that he begged his wife to pawn her jewels. "I have already done so," she replied.

Ignored and Maltreated at Home

The first ray of encouragement came with the offer of the Dresden Opera to stage his *Rienzi*. To pay his way back to Germany he sold the libretto of his *Flying Dutchman* to a French composer for $100. *Rienzi*, in Dresden, was a huge success, because it was not Wagnerian, being in the style of Meyerbeer, who was then the fashion; but when the first really Wagnerian opera, *The Flying Dutchman*, was produced in the same city—it was a flat failure. It had previously been refused by the managers of the royal opera in Leipsic and Munich. In Dresden, after its first production, in 1843, it was not heard again till twenty years later! At Cassel it was brought out five months after the Dresden première, and at Berlin, in 1844; then for exactly ten years no opera house at all produced it. In Vienna it was not heard till 1860; in Munich and Stuttgart not till 1864 and 1865, while Hamburg even waited till 1870, so slowly did his operas travel at first.

"You are a genius, but you write such eccentric stuff it is hardly possible to sing it." This was said to Wagner after the first performance of his next opera, *Tannhäuser*, by the first *Venus*, Schroeder-Devrient. *Tannhäuser*, also, failed to make its way at once. After its Dresden production, four years passed before it was heard elsewhere—at Weimar; and there only because the conductor of the opera was Liszt, who made it his business to produce the works of neglected geniuses.

Liszt, too, was the first to produce that superlative master work, *Lohengrin*, which later, for decades, was the most popular of all German operas. Dresden had an ideal cast for it; but although Wagner was one of the conductors there he could not persuade the manager to stage it,

Hanslick Laying Down the Law to Wagner

Edward Hanslick, the famous Vienna critic, spent much of his valuable time in trying to convince his public that the music of Wagner was a horrible parody on art. Critics are all very well, but unfortunately most of them elect to tell others how to do things which the critic could never succeed in doing. Posterity looks upon most of them as persistent flies, making a great deal of buzzing and stupidly destroying the comfort of good folks. Mr. Finck, however, is a constructive critic and his advice and wisdom have been an inspiration and a guide to thousands.

and the Dresdeners did not hear *Lohengrin* till twelve years after its creation. When it was produced in 1859 at Leipsic—where Wagner was born forty-six years before—the third performance "was given before an empty house, and so was the fourth at reduced prices." This was the city which, as the histories inform us, had been raised by the efforts of Mendelssohn and others to the rank of the musical center of Germany!

Silent Six Years—and Why?

Is it a wonder that for six years after the composition of *Lohengrin* Wagner did not write another note? To enlighten the world as to his operatic aims and principles, he wrote a number of literary essays and pamphlets, but nobody paid the slightest attention to them. He was living in Switzerland and Italy, an exile from Germany because of his participation in the revolutionary uprising in 1848; he knew his operas were being horribly maltreated and misinterpreted, but he could not return to Germany to mend matters without risking capture and the scaffold.

One of the things he did in desperation was to publish a guide to the correct performance of *Tannhäuser*, a wonderfully instructive pamphlet, which he sent to the various royal opera houses. It was ignored by all but two or three of them. In Munich, many years later, the six copies sent by Wagner were found in the library of the opera house with the leaves uncut! (The reader will please pardon the frequent exclamation marks in this article; but nearly everything the Germans did to their men of genius, and particularly to Wagner, is so astonishing that the mere recording of it calls for an !)

I wish all readers of this article who are despondent because at first they don't succeed—or don't have as much success as they think they deserve—would peruse pages 365-382 in the first volume of my "Wagner and His Works"; two chapters headed "A Modern Prometheus" and "The Circus Hülsen in Berlin." In the first I attempted to paint Wagner as "a modern Prometheus, whose vital organs were daily gnawed at by the critics and other Philistines because he had had the audacity to steal from heaven the fire of genius—a blaze which showed their own lights to be mere tallow candles." His letters to Liszt are full of utterances of despair like these: "My nights are mostly sleepless—weary and miserable. I leave my bed to see a day before me which is destined to bring me not one joy." "Oh, that I should not arise from my bed to-morrow, awake no more to this loathsome life."

The Circus Hülsen, as the sarcastic Hans von Bülow called the Royal Opera in Berlin, was the scene of the most astounding farce ever enacted over an opera—a farce so long-drawn-out that *Tannhäuser* was not heard there till more than ten years after its première at Dresden, and until after forty other cities had heard it! For the details of this farce, which I culled from about fifty of the letters that passed between Wagner and those he had to deal with, there is of course no room here. They throw a glaring light on one phase of German "Kultur"—the habitual maltreatment of genius.

Incredible as it may seem, the same institution repeated the same farce, equally prolonged, with the Nibelung operas, two decades later!

The large cities, like Berlin, Vienna, Munich, Stuttgart, were the last to accept his operas. What paltry sums he got for the performing nights of his operas may be inferred from the fact that Berlin balked at the thought of paying $750 for *Tannhäuser*, and Munich would not listen to such a sum as $500. Hamburg refused to pay $250, while Leipsic (his native city!) found $140 exorbitant! Breslau paid about $80; Würzburg gave $37; Cologne could not, for a time, raise $50 for this opera; and the smaller cities ranged from that sum down to about $25! These payments were made but once, so the "mine" was soon exhausted. In 1852 he wrote: "I must deem myself lucky if during this whole year I get something from Weimar for *The Flying Dutchman*."

Thus he was reduced to "absolute destitution," to use his own words. "Thanks," he adds sarcastically, "to the noble assistance of glorious Germany." Had it not been for Liszt, Frau Julie Ritter, and a few other devoted friends, that destitution—caused by the fact that everything he tried proved a failure—might have driven him to suicide, which frequently suggested itself to his mind.

All this time, too, he was tortured by ill health, which often made it impossible for him to compose more than two or three hours a day, even in the inspiring air of Switzerland. Studying the symptoms of his illness—dyspepsia, insomnia, rheumatic heart trouble and erysipelas—in the light of recent books, I have come to the conclusion that his trouble was autotoxæmia. The point is of superlative importance because experience with over 100,000 patients shows that three-fourths of all who are not in robust health suffer from the same self-poisoning as Wagner did. Of all obstacles to success, ill health is the greatest.

Lamentable Failures in London and Paris

For years the *Tannhäuser* overture has been the most popular piece in the orchestral repertory of all countries. In 1855, when it was played in London for the first time, there were hisses and, as Liszt wrote to Wagner, "Klindworth and Remeny were almost the only ones who had the courage to applaud loudly."

Nevertheless, Wagner accepted an offer of the conductorship of the Old Philharmonic Orchestra in London. He did this because he was hard up for cash, and he was offered $1,000 for the season! This is not a misprint. One thousand dollars for a whole season of Philharmonic rehearsals and concerts Richard Wagner got in London in the year 1855, when he was forty-two years old and at work on the *Walküre!* (Jean de Reszke afterwards got $2,500 for a single performance in one of Wagner's operas in New York.) The foolish man even believed that out of that $1,000 he might be able to save a few hundred francs to take back to Switzerland! The season lasted 102 days, and his pay was therefore $9.50 a day!

At that time Wagner was a famous man, else he would not have been invited to London. As a matter of course, there were Wagner concerts galore? Not one! His friend Praeger saw the directors and found that they "feared hazarding the reputation of their concerts by the devotion of a whole evening to Wagner!" A few excerpts from his operas he was allowed in the programs, but the critics fell upon them like rabid wolves. Everything he did was censured because he conducted differently from the English music-god of that time, Mendelssohn. "I live here," he wrote Liszt, "like one of the lost souls in hell."

The tide turned at the seventh of the eight concerts, because of the attitude of Queen Victoria. "She and the Prince," Wagner wrote to Liszt, "were really the first persons in England who dared to come out openly and without reserve in my favor;" and at the final concert there was an ovation for him. But he did not take any money back to Switzerland, where he resumed work on the *Walküre*. Foolish man! He didn't know that he would have to wait twenty years before he could get that work performed.

"I must perform a miracle to make the world believe in me," he wrote two years after his London fiasco. He borrowed two hundred francs of Liszt for a trip to Paris. In that city and in Brussel, he gave three concerts in 1860, with great financial hopes Result: a deficit of $1,100.

Then a miracle did happen. Napoleon ordered a performance of *Tannhäuser* at the Opéra! Everybody knows what followed; how the members of the Jockey Club, angered by Wagner's refusal to insert a ballet in the second act, indulged in noisy demonstrations that caused the composer to withdraw the opera after the third attempt at a performance. Net result for him: His royalty was $100 for each performance. Three were given, making his earnings $300 for a year's hard work and oceans of annoyance. This is at the rate of nearly half a dollar a day! However, as I observed in my Wagner biography, "the main thing was that the Jockey Club had had its fun. Bull fighting was forbidden in Paris at that time on the ground of cruelty; but composer-baiting—ah, that is quite another affair."

Wagner-Baiting in Germany and America

"German newspapers have made haste to intone over the fall of a German in Paris songs of joy, full of open or disguised scorn, and hollow tirades," said a journal published in Frankfurt.

Undaunted, undiscouraged, and ever hopeful, Wagner, on his return, continued his work on the Nibelung operas. They were to have their first hearing at the Bayreuth Festival, for which he had been working two decades like a beaver amid countless obstacles. We now look back on this festival as the biggest event in the history of music—certainly of German music; but the German newspapers tried in every possible way to thwart it, and three times it had to be postponed a year. They even got up a lying smallpox scare to keep people away. Leading newspapers like the *Gartenlaube* (circulation 400,000) declared that the German nation had "absolutely nothing to do with the Bayreuth performances"—this "simian disgrace" (*Affenschande*), as one of the leading critics called it. The financial outcome of the festival was a deficit of $37,500. Bear in mind that Wagner was sixty-three years old, and not yet appreciated! But he persevered and hopefully began to compose his last opera, *Parsifal*. If at first you don't succeed. . . . That opera, produced in 1882, the year before his death was a success, at last, from the start!

I do not see how any one can read the romantic, stormful, pitiable story of Wagner's life without often shedding tears of pity, and of wrath at his countrymen, who habitually treated him like a criminal. But there was much Wagner baiting in other countries, too, including ours. Indeed, in the whole history of anti-Wagnerism there is nothing more disgraceful than the boycott on Wagner's works, not only in the opera houses but in the concert halls of America, after we entered the war. He had been dead thirty-six years, yet he alone of all the dead masters was shut out for months—in Boston and other cities for a whole season. Yet of all the German composers of the past or present he was the one whom we should have continued to cultivate and foster; for *he was one of us*.

For twelve years he was an exile from Germany, condemned to death if caught, for he had taken part in the revolutionary uprising of 1848. On June 14 of that year—listen to this!—he delivered a fiery address which was printed as a newspaper extra in Dresden. In it he demanded, besides general suffrage, nothing less than the complete abolishment of the aristocracy as well as the standing army, and the proclamation of Saxony as a republic!

Seventy-one years elapsed before the Great War brought about what Wagner had explicitly and ardently wished. Yet this man was singled out for an American boycott of his immortal works!!

Mr. Finck's next article in this entertaining series will be "Don't Be Too Dignified."

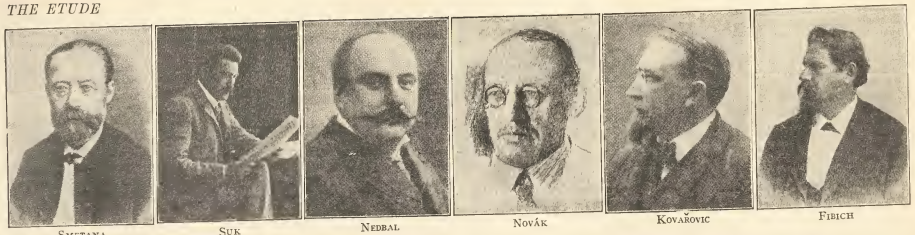
Playing Without Looking at the Keys

By M. Payser

I HAVE read several articles in THE ETUDE advising holding a sheet of music under the pupil's chin and other inconvenient means of shielding the keyboard of the piano from the vision of the child who persists in looking at the keyboard. My plan is to take an old pair of spectacles with metal rims and bend the rims of the part that formerly surrounded the lenses so that they are parallel with the keyboard. Then I take a piece of thin cardboard about seven inches long and three inches wide and fasten it to the rims in such a way that when worn by the child the cardboard will project from under the eyes like a visor. The cardboard may easily be sewed to the rims of the eyeglasses. If the rims are too wide, bend them in or cut them off on the side next the face.

This improvised shield enables the pupil to see the printed music page, yet the keyboard is concealed—used occasionally it will work wonders. I have spared my pupils much annoyance through this device which makes it unnecessary to continually remind them to look at the notes and not at the keys.

The Christmas issue of THE ETUDE will contain a remarkable interview with Canon Monsignor Casimiri, leader of the Vatican Choirs from St. Peter's, St. John's and the Sistine Chapel in Rome, now making a tour of America.



SMETANA SUK NEDBAL NOVÁK KOVAŘOVIC FIBICH

Birth of the Czecho-Slovák Republic Through Song

By LUDMILA VOJÁCKOVÁ-WETCHÉ

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"These things shall be a loftier race
Than ever the world has known, shall rise
With flower of freedom in their souls
And light of science in their eyes.
They shall be gentle, brave and strong
To spill no drop of blood but dare
All that may plant man's lordship firm
On earth and fire and sea and air."

YES, the boys that dared all to free themselves (and eventually their country) from the 300-year-long yoke of Austria, and who actually kept 1,000,000 Germans from entering Paris (this being a historical fact), fought often in rags; for their official uniforms were long ago and gladly left behind, together with their deadly weapons, on their flight to freedom. All they had with them was their Song, to which their hearts and souls sang as they marched and fought—their Husite Hymn. This was the hymn of the grand old one-eyed warrior Žižka, with which already in 1431, at the battle of Domažlice 130,000 Crusaders, who were sent against the Husites, were put to flight by a mere handful of "Singing Čechs." The enemy probably never doubted the full equipment and great number—just as recently in Siberia. Such is the power of Song and—first of all. There they could sing at last again, to their heart's content, all the patriotic songs that had been forbidden them under Austria, and even make up new ones, without restraint or restriction.

Yet, as an American minister told his congregation lately on his return from Siberia, these men had to often wait by the water until their clothes were dry—because they did not possess a change—and their food for six months consisted of black bread and tea. But they did not complain. One hears the same thing from the republic now. Dr. Alice Masaryk, the president's daughter, called on an old lady who had given her husband and sons to the war "for Liberty," and had not even any furniture left in her room, and was living on a small ration of soup daily. She showed admirable spirit in this hardship; had not a word of protest, but instead, fell on her knees and begged the daughter visitor to convey to "the little father Masaryk" (as the nation loves to call its beloved President) her thanks for bringing about freedom. Dr. Alice Masaryk herself was imprisoned for a long time as "a ransom" for her father, who at one time was sentenced to death by Austria.

The Czecho-Slovak Republic came into being without a single citizen's life having been lost. Everything and everybody stepped into their places naturally and noiselessly—for the country instinctively recognized her "knights of Blanik," who, according to an old legend, had at last risen from their long sleep and freed the country. Immediately all the Austrian "emblems" were torn down, and great festivities made over "drowning and burning" the enemy-Eagle and German inscriptions.

Pupils and teachers were all united in this wonderful transformation, putting up immediately Čech names on the streets and entwining the United States flag with the red and white one of Bohemia; also pulling down images, where originally Husite churches had stood and stand once more, and always singing, singing, singing! The "emblem" of Austria was a two-headed bird, but the symbol of the famous Čech society has only one bird "Sokol" (the Falcon). It has a large share in the active and energetic present "as a guarantee of the nation's future," as its founder Tyrs said: This society is founded on the physical training of ancient Greece, and singing naturally takes a large share in its exercises and festivals. It takes an interest in popular education; fights corrupting literature and coarse entertainments; and wherever it is present no police are necessary to keep order. But again singing has a large share in exercises and festivals. F. P. Kopta writes:

"Bohemia! There's not an art
In which thy sons have not excelled;
Thy wares were sold in every mart,
And praise from enemies compelled."

CZECHO-SLOVAK PEASANTS RETURNING FROM THE FIELDS WITH THEIR VIOLINS AND OTHER MUSICAL INSTRUMENTS

Except for native garnets ("the blood of Bohemia gone to stone") and the Bohemian glass, most of our home-made wares were marked carefully, "made in Germany." And, owing to German names given by our ever-watchful enemies to our beautiful and world-renowned baths (like Karlsbaad, Karlove, Vary, Marienbaad, Mariánské Lázně, Franzensbaad-Františkovy Lázně), many tourists never realized at all that they had actually been in Bohemia, and quite near to the beautiful capital Praha (German Prag, English Prague), which Rodin calls "The Rome of the North," and Count Lützow describes as the city "where every stone has its history."

Even the famous "German" beers, "Pilzner and Budweiser" are really "Plzeňské" and "Budějovické," named after two Bohemian cities!

The well-known lecturer, Mr. Burton Holmes, likes to tell of the great hospitality of Praha, for the Bohemian people are so pleased when strangers visit them and show interest in the country that they cannot do enough to honor them. Lately a special committee has been elected to welcome strangers, and to look after their wants and interests in every way. Well, already "old Goethe" declared:

"Wo mann singt, da lass dich nieder
Böse Leute haben keine Lieder."

"Where folk sing, there fear no wrong—
Wicked people have no song."

Bohemian working people have been known to give preference to a less well-paying position where they were at liberty to sing at their work, to a better-paying situation without that freedom. Our great Slovák artist, Alphonse Mucha, showed the writer a little harmonium in his magnificent Paris studio which he purchased with his first earned money as a young and unknown student of art, when other things might have really seemed more necessary to purchase—but music was the greatest necessity of all to him. Yes, the character of the Čecho-Slovák is often like the heroes in Puccini's *La Bohème*. They care naught for artificial grandeur and pomp; are children of nature and lovers of beauty in its simplicity. This is proven by the peasant women, who weave their own poetry of soul into every object they embroider or paint, so that no two Easter-eggs are alike, though there be millions ornamented every Spring. Since the dreary Easters of war—Helas!—even Gluck would have fared badly, for he used to be repaid by eggs (fresh ones!) for his improvised concerts in the Bohemian villages. Even their wall-designs are pictures of their most tenderly cherished dreams, or again full of sparkling wit and humor—but never are they copies "by the hour or yard."

In this connection, it might be of interest to the American public to note that one of the greatest American pictures was painted by a Čech, Brožik; that Harrison Fisher is a Bohemian, and that a Bohemian (Anthony Plaš) carried the Star-Spangled Banner to the frozen north and to the jungles of Brazil. A touch of Bohemian humor is in a banner carried by a Bohemian in the war parade in New York, which bore the legend: "Cheer up, America! We have been fighting the Germans for a thousand years!"

Mozart felt the artistic spirit of Bohemia, for he wrote his *Don Giovanni* in Praha (Prague), where also its first production took place. Wagner found inspiration in the mountains of Bohemia; and Weber placed the action of his *Freischütz* there. There is a saying to the effect that at birth of a Bohemian the choice is given the child between a violin or a sword. The great violin-pedagog, O. Ševčik ("the little shoemaker" being the literal translation of his name), involuntarily recalling to the mind "Hans Sachs war ein Schuhmacher und Poet dazu," (H. S. was a shoemaker and poet as well!) and his wonderful array of violinists, has proven the choice of the former. And the grand old one eyed fighter Zizka, with his glorious army of Husites, stands for the choice of the sword, and bravery and fearlessness, in the fight for right and truth.

Whilst touching upon the subject of names and their verbal meaning, that of Bedřich Smetana, the greatest of Bohemia's composers, is very expressive for it means "Cream" (of music, of course, to the Čech!). When more of his glorious works are known, the entire musical world will agree with the meaning of that name. Smetana is called "The Bohemian Beethoven," for he wrote some of his noblest works after deafness had overtaken him: The String Quartet, *From My Life*, and many of his symphonies and operas. Another well-known Bohemian musician's name—Černy (Czerny)—means "black" (with notes, certainly!) Other well-known composers were Black, Le Noir and Schwartz—leaving the white keys sadly neglected!

Going back to Smetana, it is a pity that as yet there is only one opera of his really known outside of Čecho-Slovakia, namely, *Prodaná Nevěsta* (the Bartered Bride), which for its charm, wit and musical excellence, received the first prize long ago in Vienna. It is a toute of "sunshine and pure air." But Smetana has written other "grand" operas, also from Bohemian history like Libuše and Dalibor.* So has Antonín Dvořák. How the American public would enjoy his *Čert a Káča* (Kate and the Devil) where the country lass is so determined to have a partner for dancing, even if it should be the devil himself! Upon which all the devil appears in a huntsman's disguise, and dances her off to hell (the prima donna being obliged to sing one of her greatest arias whilst flying on the devil's back down to hell). Later the poor devil gets tired of Kate, but cannot get rid of her, for she is having such a good time dancing with all the other little devils. Finally, her earthly lover dances her out of hell again. We have none of those poisonous, unhealthy, miserable libretto that are still only too numerous on the opera stage. Every child can enjoy Bohemian opera, yet they are never silly nor common. The characteristic rhythms of the Čecho music are found in all of the above; namely, the Polka, said to have been invented by a peasant girl in 1830; and *The Furiant* in ¾ time, the dancer having a struggle on each side of him. Dvořák uses this form greatly in his Symphonies instead of the Scherzo. Then there is *The Dupák* (Stamping Dance), *Medvěd* (Bear Dance) *Slepicka* (Hen Dance), and any number of picturesque and melodious dances. The great national dance, *Beseda*, is composed of folksongs, which need to be sung with the dancing.

The Slovák songs are usually of a more melancholy character, full of syncopated rhythm, and, perhaps, somewhat influenced by the Hungarian Gypsy music. President Masaryk is a Slovák by birth and his wife an American. So "Na Zdar!" (Good Health) to the new and Youngest Republic!

MAP OF CZECHOSLOVAKIA

Scale approximately 87½ miles to an inch.

Invitation to Song

A Literal Translation of a Poem by Tablonský

Oh, let us sing songs full of love,
Bohemian national songs of love;
For as long as Bohemians sing,
Their national life cannot take wing.
Go wander all over our land,
Over valley and wood-crowned hill,
There's not a place without a band,
Or song, like a mountain rill.
The Bohemian lion loved song—
Songs he sang against every wrong;
And when for his country he fought,
It was also with song that he taught.
Even the castle Vyšehrad
Shook when Záboj the minstrel sang,
Like Orfej, upon a green sod.
War songs that like clear trumpets rang.
For this reason Bohemians should sing,
That their national life we'er take wing.

* Dalibor is the name of a political hero of the fifteenth century, who as a prisoner used to enchant his passers-by with melodies on his self-made violin and the old tower in Praha still bears his name, "Daliborka."

CZECHO-SLOVAK STREET MUSICIANS

How the Name "Bohemian" Came Into False Repute

[Bohemians for years have been very sensitive about the entirely erroneous and altogether insulting meaning given to the name Bohemia. It has been associated with a kind of compound of easy morals and indifferent art. Mme. Wetchè gives a description of how this unfortunate misuse of the name arose.]

The name *Bohemian* has been greatly misused. For instance, in the fifteenth century, a band of gypsies, who had no connection either racially or politically with Bohemia, emigrated from Roumania to France and part of them settled in the Latin quarter of Paris. The French people, who feared the Husite warriors, mistook these ragged gypsies for Bohemians, and it is because of this error that the word "Bohemian" acquired the meaning of gypsy or person living a dissolute and dissipated life. Just as some people still associate Bohemians with gypsies, so do some in the old world picture Americans as Indians, and imagine buffaloes running about wildly and golden dollars growing on trees—but now that the Yanks have been going "over there" more and more, they are learning to know and to love the real American. The term Bohemian was applied to the country probably as early as Roman times and was derived from "Boii," who for some time before the Christian era occupied these regions.

About 450 A. D. the fabled leader "Čech" migrated to the country, dispossessed the non-Slavic tribes of Boii, and since then the real name of Bohemia is "Čechy" and the people "the Čechs." "Les Tchèques," as the French so politely call them. The new name, Czecho-slovakia, avoids the unpleasant and unjust connotation of "Bohemia."

Bedrich Smetana, Founder of Modern Czecho-Slovak Music

Bedrich (or Angliczed, Frederick) Smetana, born March 2, 1824, was the first Bohemian composer to take a stand for the music of his native land. He may be rightly regarded as the founder of the Czech school of musical creation. It is true that he did not succeed in incorporating the native rhythm of the polka into classical music form, but by his tremendous originality and inventive notion to the art of his country, he brought the Czech music to the attention of the world and secured for it a place in the front rank of great musical creation. Dvořák, more fortunate because of the efforts of his precursor, Smetana, won the way for two other forms of Slavic rhythm, the Furiant and the Dumka.

Apropos of Dvořák, it is interesting to know that he was, when quite a young man, a member of Smetana's orchestra, and that the conductor's influence was marked in Dvořák's earlier compositions before he had found his own particular metier. Smetana took a keen interest in the young composer, and gave him freely of his own insight into matters musical.

In all the Czech composers, as with the Russian composers, music and patriotism in the large sense seemed to go hand in hand. Of this coalition Ignaz Paderewski is a notable illustration. Smetana's most dominant desire from his life's beginning to its sad and untimely ending, was that Czech music should take its rightful place in the world. His symphonic poem, *My Country*, is instinct with affectionate regard and comprehension of his country. This third section of it, *Moldau*, is perhaps one of the most descriptive compositions in all music. It pictures the great river Moldavia, from its tiny, crystal beginning, to the mighty irresistible flood that divides the city of Buda, from Pesth, and then sweeps triumphantly out to join the unbound sea. This music has a curious liquid texture, and a gathering force and weight as it proceeds, that makes one fairly behold the river. And above and beyond all, there is the feeling of distinct personality such as that with which the ancient Greeks used to invest their streams and woods—a river divinity, of a piece with the spirits of nature—the dryads and fauns. There is profound dignity, even majesty, in this great river of sound, yet withal a kindly sociability with the villages that cluster upon its banks, and the bridges that cross over its flood.

Probably the most celebrated of Smetana's works is his opera, *Prodana Nevesta* (The Bartered Bride), a so-called "comic" opera of the highest type, and replete with lovely music from beginning to end. This opera is the very antithesis of the Wagner operas in musical style and content. For this reason *The Bartered Bride* was not a distinct success when it was first given at Covent Garden, London, where the Wagner operas had biased the taste of opera-goers to the exclusion of all other styles.

Smetana wrote much music that is not known nor performed: Operas, symphonies, chamber music, songs and piano music. No doubt he would have been still more prolific had it not been for the deafness which, increasing with the years, shut out all sound, as with that other master of music, Beethoven. One of his string quartets, entitled *My Life*, is unique in that the composer has pictured in it this tragic and heartrending phase of Smetana's life. A shrill note, persistently recurring in the upper strings, represents the maddening sound which rang in Smetana's ears, exasperating him beyond measure as his deafness grew worse, and becoming louder as the noise from the outer world dimmed.

Smetana linked in his own life the tragedies of both Beethoven and Schumann, dying in an insane asylum at Prague, May 12, 1884.—Translated from the French (*Musica*).

Personal Recollections of a Great Master

A Remarkable Symposium of American Musicians who Knew Dvořák Best

A Thumbnail Biography of Antonin Dvořák

Antonin Dvořák, born September 8, 1841, at Nelahozeves (Mulhausen), Bohemia, was the son of an innkeeper, and destined by his father for a butcher. The itinerant bands that passed through the village were his first inspiration to music, and he coaxed the schoolmaster to teach him to sing and to play the violin. Later he sang in church and played violin solos upon holidays.

At the age of twelve Dvořák was sent to a school at Zlonitz, where the organist taught him the piano and organ, and gave him some idea of the simpler rules of harmony. Two years after he went to Kamnitz to finish his general education, and incidentally to continue the study of music. Later he gave up everything else (including the career of butcher, which was his father's ambition for him!) and took a three years' course in organ and composition at the Bohemian capital, Prague.

After his graduation he was thrown upon his own resources, his father having withdrawn his allowance. He played in cafés and orchestras, becoming acquainted in this latter way with Smetana, who was the conductor of the orchestra of the National Theater. Both Smetana and another musical friend, Karel Bendl, the conductor of a choral society, helped the young composer in every way to gain command of his art. In 1873 he came into notable prominence through a hymn for men's chorus and orchestra, which was produced with great success and gained him a money grant from the government. This secure stipend enabled him to devote more time to composition.

Subsequent rungs in his ladder to world-wide fame were:

1884. Dvořák conducted his *Stabat Mater* in London.

1885, he was commissioned to write *The Spectre Bride* for the Worcester Festival.

1891, Cambridge conferred upon Dvořák the degree of Mus. Doc.

1892, he became the Director of the National Conservatory, New York City.

1895, he returned to Prague as the Director of the Conservatory there.

1901, he was made a life member of the Austrian House of Lords—the first musician to be so appointed.

He died at Prague, May 1, 1904.

Dvořák as I Knew Him

By Jeannette M. Thurber

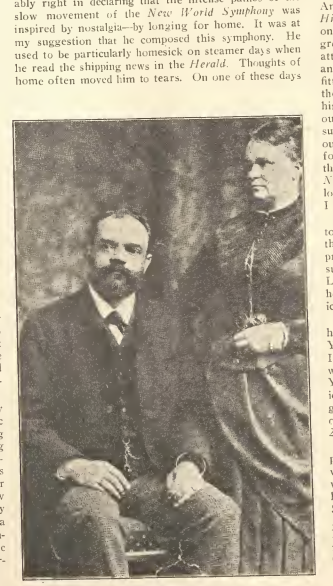
In the year 1891 I was so fortunate as to secure Bohemia's foremost composer, Antonin Dvořák, as artistic director of the National Conservatory. In his letter of, acceptance, dated December 12, 1891, there is a sentence so characteristic of his modesty and naiveté (he was as free from vanity as his idol, Schubert) that I cannot refrain from citing it: "Mme. Dvořák and my eldest daughter, Otilka, are very anxious to see Amerika, but I am a little afraid that I shall not be able to please you in everything in my new position. As a teacher and instructor and conductor I feel myself quite sure, but there (are) many other *trifles* which will make me much sorrow and grieve—but I rely on your kindness and indulgence and be sure I shall do all to please you."

He kept his promise. From the start he devoted himself to his new duties with the utmost zeal, and the influence he exerted on his many pupils in both the vocal and instrumental departments is felt to this day, and all over the country. Many of our most gifted young men eagerly seized the opportunity of studying with him. Among these young students were Harvey Worthington Loomis, Rubin Goldmark, Harry Rowe Shelley, William Arms Fisher, Harry T. Burleigh and Will Marion Cook, who now rank with our best composers.

His greatest achievement in America, it is needless to say, was the composition of the *New World Symphony*, one of the most inspired symphonic works ever created. When he wrote this work he attempted to reproduce in it, here and there, the spirit (though not the exact notes) of negro songs. I helped him to the best of my ability in securing the material, and so did Harry T. Burleigh, his pupil, now the foremost composer of his race.

In looking back over my thirty-five years of activity as President of the National Conservatory of Music of America there is nothing I am so proud of as having been able to bring Dr. Dvořák to America, thus being privileged to open the way for one of the world's symphonic masterpieces, as well as some chamber works which are admittedly even better than the chamber music he wrote in Europe. Well do I remember how the Kneisel Quartet came to the Conservatory to try over this music in the composer's presence! A gala day in New York's concert life was the first performance of the *New World Symphony* by the Philharmonic Orchestra under Anton Seidl. It was the most important event in the long history of the Philharmonic.

On the whole, Dvořák seemed to be happy in his new surroundings, although he suffered much from homesickness, being intensely patriotic. He passed two of his summers in Iowa, at Spillville, because of the number of Bohemians living there. Anton Seidl was probably right in declaring that the intense pathos of the slow movement of the *New World Symphony* was inspired by nostalgia—by longing for home. It was at my suggestion that he composed this symphony. He used to be particularly homesick on steamer days when he read the shipping news in the *Herald*. Thoughts of home often moved him to tears. On one of these days I suggested that he write a symphony embodying his experiences and feelings in America—a suggestion which he promptly adopted.



A RARE PORTRAIT OF DVOŘÁK AND HIS WIFE

Some have held that the slow movement of his American symphony was inspired by Longfellow's *Hiawatha*, but that was one of his operatic projects. In one of his letters to me he says, "As you know, I am a great admirer of Longfellow's *Hiawatha*, and I get so attached to it that I cannot resist the attempt to write an opera on this subject, which would be very good fitted for that purpose." I secured the permission of the publishers and of Miss Alice M. Longfellow for him to use the poem, but Dvořák did not live to carry out this plan. One may doubt whether he would have succeeded so well as he did with his symphony, for, outside of Bohemia, his operas have not obtained a foothold, though there is much beautiful music in them. He was deeply interested in his project for a *New World* opera. One day he wrote me: "But I am longing for the libretto of *Hiawatha*. Where is it? If I cannot have it very soon—much is lost."

We discussed the possible librettists, and I took him to see Buffalo Bill's Indians dance as a suggestion for the ballet. It is really to be regretted that this operatic project came to naught. *Hiawatha* would have been sung in English. When I first met Dr. Dvořák, in London, he told me that he had wanted to meet me, as he considered I "had made music a possibility in America by having opera sung in the vernacular."

On June 25, 1892, he wrote me from Vysoka, Bohemia: "Just now I got a letter from Littleton, of New York, from which I see that you have the splendid idea I should write a Columbus Cantata (or something like) which ought to be given at my first appearance in New York." He subsequently did write a cantata, "America's Flag," which is listed as his Opus 102. It was given, but did not meet with much success. The date of his first public appearance in New York was October 21, 1892.

Dvořák was not only one of the most original composers of his time, but one of the most emotional. This was partly due to the depth of his religious feeling. He was a most conscientious church-goer, and often spent hours on his knees in prayer. He had a passion for Schubert. On Schubert he wrote, in collaboration with Henry T. Finck (who has been connected with the National Conservatory for three decades), an article for the *Century Magazine*, concerning which Sir George Grove wrote to him that he considered it the best essay on that composer ever printed.

While Dvořák was not of a markedly social disposition, he established intimate friendship with some of the

eminent musicians associated with the National Conservatory, among them Rafael Joseffy and Anton Seidl, with whom he spent many of his evenings.

Nothing could have given me greater pleasure than to continue Dr. Dvořák's directorship indefinitely, but after three years with us and a promised renewal of his contract for the fourth year, he found his home ties strongest, and in a long letter to me, gave numerous family reasons for wishing to be released from his agreement, closing with these lines: "Mrs. Thurber, you know well how much I value your friendship, how much I admire your love for music, for its development you have done so much, and, therefore, I may hope that you will agree with me and that you will kindly recognize and acknowledge all the above-mentioned reasons."

Dvořák as I Knew Him

By Harry Rowe Shelley

Dvořák was a child of nature in the class room, where his decision in the greatness of matters musical was absolute; once his mind was made up nothing could alter his views. To be a successful student under the direction of this man, a thorough knowledge of preliminaries was necessary—upon these no time was ever spent by him. His mission lay in telling the musical aspirant the good or bad points of the subject material brought for development; natural key relationship for contrasting themes; orchestral color best suited to the inception of the content of the subject; not setting music haphazard to a certain instrument, but knowing the appropriate instrument for the music's demands for expression. He was insistent upon continuous work, and constant new material from his students, demanding three new portions of a composition (of large form) each week, saying "when you cannot do that, then are you no composer."

He stipulated the right of command either to teach a pupil or to dismiss him because of the lack of talent in composition, saying "this heartache is only one: it will save you many, bye-and-bye."

Charlatanism was to Dvořák especially provocative of disgust. An encroachment by a pupil upon the field of another composer; an inadvertent borrowing of another's successful musical thoughts; even a thematic treatment overtly resembling the recognized music of some master brought down vials of vituperation from the master, and the indignant remark: "yes, maybe—but it is not yours!"

He found the student in America somewhat different in his attitude toward study from those of his native land; also lacking in respect toward the general art of music, which he held in the highest esteem: he abhored the popular lilt of the so-called "Viennese swing," which he termed "Coffee House."

He quoted the opinion of Hanslich regarding the published critique of the three Slavic Dances, which called the first one the most musicianly; the second, the most national; the third, the most beautiful; saying "the critic is right."

He played the theme of the largo of the *New World Symphony* twenty minutes after he had written it, singing the immortal theme with great passion and fervor, his eyes bulging out; his blood purple red in the neck veins (years later he died of Bright's disease from red meat eating), his whole body vibrating as he played this music to his first listener, saying: "Is it not beautiful music? It is for my symphony; but—it is not symphonic music." Seidl was responsible for this movement being marked Largo, which Dvořák had marked Larghetto; Seidl was extremely fond of conducting this symphony which was upon the last program he conducted, and he often spoke of it, saying: "It is not a good name: *New World Symphony;* it is homesickness—home-longing!"

Dvořák spent whole afternoons at the Vienna Café with one or two friends, talking music, drinking coffee, an occasional glass of beer, with always a clear vision of the music under discussion. He produced a letter from Zimrock written to him (Dvořák), in which the former said that Brahm's had just told him how much he admired the music of Dvořák, and that he wished that he (Brahms) "could write with the same sunshinyness (sonnenshine)."

Dvořák kept one pupil at work for forty weeks upon the thematic development (Durch fuehrung) of an overture, three lessons weekly, during which period the pupil wrote thousands of measures, before the master expressed himself; saying "Now is it right; now you know the durch fuehrung treatment from Haydn to me, and if you imitate any composer, you are a bad musician. Now go your own way."

Dvořák would sometimes be asked by pupils why he had discriminated against certain portions of their compositions, of which they were personally very proud and fond: the answer would be: "I don't know; only—no!" Therein his judgment was faultless: his decision had been for the pupil's future good and development; he had neither time, desire nor academic equipment to go into the mathematics of music.

He disliked fugues, saying, "Yes, that is a good theme, but why bore your listeners by telling them the same thing over and over again; they should feel insulted!"

He advised writing fifteen minutes in the morning, for themes and material to be worked out later, saying, "If you should be allowed to compose, then will your ideas be the best and freshest."

He was a great man and rose from being a street player upon a violin, to the Bohemian Parliament, of which he was a member at the time of his death, and better still, he became one of that group of immortal composers whose music is the divine inheritance of the world.

Dvořák as I Knew Him

By Camille W. Zeckwer

My association with Dvořák has always been to me one of the high lights of my existence. Though twenty-five years have passed since I had the great privilege of studying under that wonderful master, the memories of that golden era of my passing boyhood remain fresh and vivid in my mind. That I was to be a musician was decided for me by parental edict. My father seemed to be convinced that I must have inherited the divine afflatus from him, and he could never understand my lack of native talent. In his disappointment, he constantly berated me as the most stupid pupil in his class.

This continual discouragement naturally reacted on me and dulled what little aptitude I had. However, I became imbued with a fine ambition to win the gold medal for fugue; but my failure to do so might have ended my musical career then and there, had not Dr. W. W. Gilchrist whispered some inspiriting words of encouragement in my ear. I girded up my loins again and wrote a piano sonata in four movements. Armed with this, I journeyed to New York and assailed Dvořák himself.

The dear old man was seated at a desk in the far corner of the room. He glowered at me as if I were a bill collector, or a book agent, and, without a word of greeting, he commanded me to play my sonata. By this time, my small reserve of courage had well-nigh completely oozed away, and I played in nervous desperation. I gained some small amusement by counting the bars as I played, to see how far I should get without being stopped or even bodily ejected. To my surprise, I finally discovered myself at the end of the first movement.

With astonished relief and growing courage, I received his command to continue. As I played the whole sonata through, the Jovian frown relaxed and gave way to expressions of mild approbation. The real kindliness of the man manifested itself and he offered me a scholarship. He even urged me to take up my residence in New York and study with him daily.

My poor father, who was waiting below, made several frantic attempts to see Dvořák, but was utterly unable to gain admittance. The despot was unapproachable except at his own sweet will.

As soon as I was installed I was launched into the composition of a trio for piano, violin and 'cello. I was made to write nine different developments of the first movement, modeled upon Beethoven's piano sonatas, even to the extent of adapting my own themes to Beethoven's precise modulations and number of bars. My first draft of the slow movement was similarly molded upon the Adagio of the Sonata Pathétique. After this, my imagination was given freer rein, and I was permitted to write an original slow movement. An exhaustive study of Schumann gave me the basis for the Scherzo.

It can readily be seen that Dvořák text-books were the living scores of the great masters. He disdained the pedagogical treatise. Schubert in partienlar was his great love. Indeed, he looked upon Schubert as a prophet and often remarked to me, paradoxically, that we could find the music of the future only by going back into the past—to Schubert, in fact—and by expanding his musical ideas into modern melodic form.

"Schubert," he would say, "ah yes, Schubert is too long—oh, entirely too long; but for me—not!"

It was one of Dvořák's amiable vanities to take great delight in reading criticisms of his own symphonies. He would chuckle boyishly whenever he found himself compared to Beethoven. Such comparisons, of course, were prompted by his earlier symphonies, before he produced the *New World*, which marked a distinct stage in his development.

But there was little evidence of this kindly, naive mood in the class room. There, I have often seen him pulling his hapless pupils around the room by the nose, which he apparently considered a more intimate point of anatomical contact than the time-honored ear lobe.

I escaped this particular form of pedagogy. But I was not coddled—far from it! Many a time he would throw my innocent manuscript on the floor and savagely grind his heels into it, while punctuating the performance with grunts like unto those of a wild boar. With such a safety valve, his temper would soon evaporate, and he would pick up the offending manuscript almost tenderly, and compliment me on a few bars that had miraculously escaped the devastating heel.

He played for me the entire *New World Symphony* as he composed it, and later took me to the first rehearsals with Seidl.

On another occasion when I arrived one morning he said; "Ah, my dear Philadelphia" (I was always "Philadelphia" to him), "I have no time to give you a lesson to-day. But come with me: Seidl will rehearse my overtures." (*In der Natur, Othello, Carnival*). Linking arms with me, he led me serenely to the hall and seated me beside him as an all-too-willing audience.

One day I was told at the Conservatory that Dr. Dvořák was ill. Having come from Philadelphia early in the morning, I was keenly disappointed. But I had my suspicions. I trudged over to his house and knocked timidly on the door. No answer. I went in. His only illness was a fever of composition. The remains of many past meals were strewn around the room, where he had been barricaded, probably for several days. My interuption was wholly unwelcome, but my earnest pleadings finally won his ear. At first consenting to examine only a few bars of my work, he ended by keeping me with him for several hours.

After lesson one day he invited me to take lunch with him. Fearing that I should take up too much of his time, I begged to be excused, and told him that my train left at two o'clock. But he took me with him, willynilly. As we neared his home, he put his arm around my shoulders and asked earnestly:

"What time did you say your train left?"

"Two o'clock."

"Well, you better hurry; it's quarter after two now."

I had repeatedly urged him to visit me in Philadelphia. He finally consented, but just as we were boarding the train, he ran away without a word! I afterwards discovered that he was afraid he would not be permitted to go to six-o'clock Mass the next morning, as was his invariable custom.

But a mystery that I never solved was his unrestrained merriment over a perfectly good diminished seventh chord which he observed in one of my songs. When I humbly asked for an explanation, he only burst into renewed laughter and cried repeatedly with vast enjoyment: "Ha, ha! If Brahms could see that!"

I have never discovered what ailed that poor diminished seventh chord. Nor have I ever elicited the reason for his insistence that the second theme of the first movement of my trio in G minor should be in A flat major. It is in A flat major to this day and sounds very well in that key, too; but I do not think that I should permit a pupil of mine to stray so far from copybook precept.

There was always an air of mystery when Dvořák spoke of Brahms. That he admired Brahms greatly was evident, but I have always felt that, underlying this, was a secret envy of Brahms: an envy that did not tinge Dvořák's wholesome admiration for any other composer. Perhaps it was because of Brahm's success in his own individual style, which was a closed book to Dvořák.

As I have indicated, practically all of my master's instruction was conveyed by reference to Beethoven, Schubert, Brahms and Wagner. But the inspiration of his own personality was the dominant influence.

(*Continued on page 700*)

The Great Masters as Music Teachers

By LOUIS C. ELSON

Nearly all the great masters have spent part of their lives in teaching. Who were the good teachers and who were their best-known pupils? This article answers the question in Mr. Elson's accustomed fascinating style.

I

In one sense every great tone-master is a music teacher. Wagner, for example, learned immensely more of the science of composition from the works of Beethoven than he did from the unsuccessful lessons given him by Gottlieb Müller, or the successful ones taken from Theodore Weinlig. But the object of this article is to examine the value of the great masters in actual lesson-giving. Most composers are poor conductors. Are they also poor teachers?

The earliest music lessons of which we have any record are discovered in ancient Egypt, where they had an actual conservatory of music in the reign of Amenhotep IV, a little over 4,000 years ago. There was a statue erected to a vocal teacher in Delphi 2,000 years ago, and the *Phonarci* of Athens taught elocution, oratory and singing. Composition, as a science, probably began about 700 years ago, but it required some two centuries to formulate sufficient rules to give the composer a real status as a teacher of it. William Dufay, the earliest of scientific contrapuntists, scarcely seems to have been prominent in teaching.

The earliest composer who made a reputation as a teacher was John Ockheghem (or Ockenheim) born in the Netherlands (probably at Bavay) between 1420 and 1430. A dozen of the greatest composers of the XV century studied with him, and he was idolized by his many pupils. Des Pres, the favorite composer of Martin Luther, was one of his pupils, and he also became a great teacher of composition. We read of Des Pres that he was very particular in the choice of his pupils, and those pupils have left it on record that he never gave long discourscs in the lessons: he stated a few definite rules only, and then went on to their application.

Palestrina confined his teaching chiefly to his family circle. Fate seems to have tried him severely in this, for each of his sons died after he had made thorough musicians of them—each of them, except one, an unfilial child, who cared but little for his father's reputation or the preservation of his music. Palestrina was singing teacher to the boys of the Vatican choir.

Now came the first real epoch of music teaching in Italy, and its chief seat was in Venice. The cathedral of St. Mark's is a gorgeous vision to the tourist in Italy, but to the musician it is something even more, for it was the cradle of scientific music teaching. Here, too, contrapuntal instrumental music was born, and here also were the beginnings of organ playing, the commencement of instrumental solos. What a circle there was there! It began with Adrien Willaert, the great organist of St. Mark's, then there were two Gabrielis, Andrea and his still greater nephew and pupil, Giovanni Gabrieli. There was Claudio Merulo, the first great organ soloist; Zarlino, the first worthy musical theorist.

And to these great teachers there came a number of German pupils, so that the German scientific school was founded on the Venetian, and German organ playing had its origin in St. Mark's Cathedral in Venice. Thus Andrea Gabrieli taught Hans Leo Hassler; Giovanni Gabrieli taught Heinrich Schütz, and these men transplanted the Italian school to Germany.

There are many parallels to be drawn between Bach, the representative Protestant composer, and Palestrina, the chief of the Catholic list. Bach's chief teaching was also in his vast family circle. He had 20 children ranging from genius (William Friedemann) to idiocy (David), and it may be imagined that out of these forces there was plenty of chamber music, and even orchestral work, in the Bach dwelling. The second son, Philipp Emanuel Bach, although not such a genius as the first-born (Wm. Friedemann came to a wretched, dissipated, disreputable old age), was a talent of the first order, and has been called the "Father of Piano Technique," but we may imagine that the practical ideas in his "Versuch ueber die wahre Art das Clavier zu spielen," published in 1752, were but the precepts of that great and inimitable teacher, his father, for among the great composers Bach was certainly the best-equipped as a practical music-teacher, and we may believe that scale fingering, arpeggio, the use of the thumb, etc., had their real beginnings in the teaching of John Sebastian Bach.

We cannot believe Beethoven to have been a good teacher, although some of the pupils of his younger days speak in high terms of him. He was too impetuous, too brusque, to have made a patient guide. His chief pupil, Ferdinand Ries, was not as great as we should have imagined from so great a master. It takes an obedient pupil to develop into a good teacher, and Beethoven was never that. Haydn called him "the great Mogul" because of his rebellious ways, and Albrechtsberger, his teacher of counterpoint, warned other pupils in his classes to keep away from the young Beethoven lest he corrupt their musical taste. Yet it was Beethoven who turned the tide from the spinet and clavichord to the piano; it was he who wrote books beyond the power of these instruments, even before the piano had been perfected, and when the grand piano appeared its immediate result was Beethoven's great sonata in B-flat, Op. 106, the most ambitious piano sonata in existence.

Haydn taught in his younger years, and Beethoven was among his pupils, although the latter denied ever learning anything from this teacher. As Haydn received about twenty cents a lesson from his young pupil we think that Beethoven received full value for what he paid out for tuition.

Schubert was not fond of teaching, and his excitable nature was not that of the ideal instructor. We can imagine him missing more than one appointment with his pupils if he was with a congenial gathering in the tavern. His teaching of the two young princesses in the castle of the Esterhazys', at Zelesz, in Hungary, was the engagement which caused him to become acquainted with the gypsy music of that country, an influence that can readily be traced in some of his music. Had he not taught at Zelesz we should scarcely have had the glorious second movement of his C major symphony.

Regarding his falling in love with one of his pupils, the Princess Caroline Esterhazy, we may dismiss this as one of the fanciful tales of music. The story goes that one day the princess asked him why he had dedicated works to almost every one of his friends and never one work to her, and that Schubert stammered and blushed and cried—"Because all that I do is dedicated to you!" Such a tale is arrant nonsense. In the first place had he ventured such a remark he would have been thrown out of the castle. Secondly, what dictograph recorded this? Neither the princess nor Schubert would have told the details. Thirdly, he *did* dedicate one of his works to the princess, one of the very poorest of his piano works, a composition without a spark of love or affection in it.

BEETHOVEN AND HIS TEACHER MOZART

One of the absurdities of musical history is the fact that Chopin once thought of taking piano lessons from Kalkbrenner, in Paris. Chopin, the poet of the piano, going to the martinet of the instrument for instruction! Chopin was a good and sensible teacher, as Gutmann, his loyal pupil, has left statement on record. He received high prices for his lessons, but gave them in such an artistocratic fashion that he was continually in debt, in spite of having many pupils. In those days the teacher generally went to the house of the pupil, and Chopin went there in his own carriage, attended oftentimes by his valet, and wore white kid gloves at each lesson as to a French visit of ceremony.

One of the points of his teaching was that it is a mistake to try to equalize the fingers. He considered that each finger should have an individuality, the thumb a different effect from the forefinger, etc. He believed in Bach as a thorough technical preparation for all piano work, even the most poetic.

Schumann was one of the least successful of the great composer-teachers. The writer of the present article met, long ago, in Germany, an old musician who took lessons in composition of Schumann at the Leipsic Conservatory. He said that if twenty words were spoken by the teacher during the lesson it was remarkable. There was an uncanny silence during the hour, the teacher taking his pencil and making corrections here and there, but saying nothing. Sometimes, however, the teacher would refer to something that had been brought in during a preceding lesson, which showed that he had taken notice of affairs in spite of his taciturnity. In the class room Schumann sat with his lips pouting outward, as if he were whistling. He had this habit also in his orchestral conducting, so that in Düsseldorf they called him the "Stadtpfeiffer," the "City-piper." So far as the present writer knows, none of Schumann's pupils ever attained to much eminence.

Mendelssohn was, in some respects, the opposite of Schumann. Although the founder of a most important conservatory, that of Leipsic, he was averse to teaching personally. In a letter to the Gewandhaus committee in Leipsic he gives a very clear statement about this, as follows:

"During my musical career I have always resolved never to give a concert for my own benefit. You are probably aware that personally, pecuniary considerations would be of less importance to me were it not that my parents (and I think wisely) exact from me that I should follow my art as a profession, and earn my living by it. I, however, have reserved the power of declining certain things, which, because of my favorable position in this respect, I will not do. For example, giving concerts or lessons."

Nevertheless, he became the first director of the Leipsic Conservatory. But as regards Conservatory teaching Paris heads the list, with its national Conservatoire, where talented Frenchmen are instructed gratis, and where the most practical musical prizes of the world are awarded. In that conservatory, for example, the Prix de Rome is awarded to Frenchmen only. The contestants are kept confined in a room with table, pen and ink, and music paper, and thus isolated are to compose a work for chorus, soloists and orchestra. On winning the prize the successful candidate is supported by the French Government for two years, one year in Rome, and during this

time he is required to send another composition to the committee as a proof of his progress. Debussy's beautiful "Enfaut Prodigue" and many other prominent works are the outcome of such contests. Any pupil winning a vocal prize at the Conservatoire is immediately offered a position either at the Grand Opera or the Opera Comique.

Among the directors of this great institution we find Cherubini, Auber, Ambroise Thomas, and other famous names. Cherubini distinctly showed the limitations of the great composer in the field of teaching. He was a superb teacher of counterpoint and was so wedded to the stricter school of music that he vehemently opposed his pupil, Hector Berlioz (just as Albrechtsberger was antagonistic to his pupil Beethoven), although Berlioz may be considered the founder of modern orchestration and the father of our programme music.

The true model of the teacher among famous composers was César Franck, who did more for the advancement of French music than all the heads of the Conservatoire, with the great institution at their back. He fairly lived in his classroom, and only his pupils knew of his greatness while he was alive. Gounod found him the apotheosis of dulness, and the Paris music critics gave his works the scantiest and most unappreciative of notices. Meanwhile his pupils idolized him and called him affectionately "Papa Franck." Among those pupils was Vincent D'Indy (himself now a famous composer-teacher), Dupare, Chausson, Pierné, Augusta Holmés (the famous Irish-French woman composer), Ropartz, Camille Benoit, and many more. Surely no composer ever had such a number of disciples, and they all agree that Franck taught them in the most sympathetic and patient manner, and was a friend as well as a mentor, as every true teacher should be.

Franck was always a tremendous student, another characteristic of the horn teacher. At his sight-reading examination, in the Paris Conservatoire, under Cherubini, when he received a difficult composition to play, he calmly transposed it a third higher, to the amazement of the examiners. In the Public Library of Boston there is a large volume of manuscript fugues and other contrapuntal work, written in the neatest of hands, which were merely exercises which Franck wrote in his later years, with no thought of publication.

Von Bülow may also be ranked with good teachers, although he is scarcely to be admitted to the ranks of great composers. But he was insignificant beside Franck. His pupils dreaded his sarcasm more than the high temper of other composers. To Schott when singing in the rôle of Lohengrin at a rehearsal he sweetly remarked: "You are not the knight of the Swan, but rather the knight of the Swine!" and rehearsals and lessons teemed with such amenities. He made considerable use of Mendelssohn's "Songs Without Words." and if a pupil spoke slightingly of them he would say: "They will be played when you and I are forgotten!" It may be interesting to know that Chopin, Von Bülow, and Rubinstein all chose No. 1 of the set as the best.

Rubinstein as a teacher of piano was not quite as successful as his brother Nikolas. His temper frequently got the better of him and he sometimes became violent. Once he was tamed by the Grand Duchess Helène. She had made some errors in her playing, when Rubinstein suddenly seized the music and threw it on the floor. "One of us must pick it up again," calmly remarked the aristocratic pupil. Rubinstein did so. At many lessons, when the pupils were floundering, Rubinstein would calm their nerves by crashing his hand furiously upon the keyboard or upon the piano-rack. He did this so frequently that a callous finally gathered upon his right hand. He was continually paring this and at last there was quite a hollow in his hand, as may be seen in the cast of it which has been preserved.

We have classed Franck as the most influential of teachers, and so he was in the strict sense. But if instead of pupils we put disciples, Liszt was the greatest composer-teacher. "Pupil of Liszt" almost always means merely that the wearer of the title was present at the Sunday morning seances at Liszt's villa in Weimar. Every good pianist in Weimar was invited to these, and they were indeed lessons of a certain kind. Liszt would invite one and another of the pianists to play, and would comment upon their work. One can imagine the severe test of playing, with Liszt leaning over and commenting, and a double row of great pianists crowding around in a semicircle, watching every movement and treasuring up every remark. The late Professor Carl Baermann told me that he got the greatest good of the lesson in thinking over it afterwards, for Liszt often spoke in parables. His saying about the Chopin rubato is well known. He pointed to the trees outside, swinging in the breeze. "The tiny twigs are swinging to and fro; the larger branches move very little; the trunks not at all!" Let our readers puzzle this out; it is a very sensible definition.

A pianist once played in a rickety tempo at one of these "lessons." "A cab going over the Weimar cobblestones!" muttered Liszt.

Many of the sayings are too well known to repeat here, but that Liszt sometimes got angry with his more intimate pupils is true. He had a half-audible chuckle when he was amused. Once while standing beside a pianist at one of the Sunday morning gatherings, he made a joke at the expense of the artist. A world-famous pianist, then a real "pupil of Liszt," standing behind his back, playfully gave the chuckle aforesaid, but Liszt's keen ears heard it, and a sudden box on the ear came swiftly to the astonished R——, as a warning against such dangerous mimicry.

Our chief American composers have all been caught up by conservatories or colleges. Prof. John K. Paine was the first of these, in Harvard College, but MacDowell, Horatio Parker, Chadwick and others are proving the American composer's value in teaching, and they have founded music-courses in America which now take rank with the best curiculum abroad. Our native composers have proved their value as practical teachers even more thoroughly than the composers of any European country.

Do Your Fingers Follow Your Eye?

By Nannette van Alstyne

PLAYING at sight is dependent largely upon the coördination between the eye and the fingers. Prove this for yourself. Take a simple composition in the key of C. Major. When you meet a triad like this:

or a scale passage like this:

or a plain arpeggio like this:

your fingers will instantaneously form themselves to play it, and there will be no interruption in the rhythm. But when your eye meets this:

or this:

the reading will not run smoothly. Why? Because your mind and eye must detach themselves from their task of reading, to help the fingers find their place on the keyboard. When this happens frequently in the course of a composition, it is easy to see why the reading is not smooth and continuous.

The cure for this is educating the fingers, so that they will swiftly adjust themselves to whatever combination the eye sees on the page. The crossings in scales and arpeggios must be so much a matter of habit that they are performed without thought. It needs concentrated practice to bring about this coördination between the eye and the fingers. Practice the various combinations in chords and running passages till they are as obvious to the muscles, as their contents are to the scanning eye. Practice them until they all are as familiar as the triads in the simpler keys. Practice them until you cannot be puzzled by any of them. And you will find that—in a magic way—you have become a good sight player.

Marks of Expression

By Leonora Sill Ashton

"WHAT *can* there be to say about marks of expression? They explain themselves." I hear some one saying.

There is, at least, this to say about them. Like many self-evident facts of other types, they often stand utterly unnoticed and neglected.

Let there be one unvarying rule for your pupils: For every note or chord that you play, stop and think what quality of *sound* that note or chord is meant to have."

This, of course, presupposes the fact that the marks of expression are all well grounded in the pupil's mind, and to obtain this knowledge a careful study must be given those marks from the very first lesson.

Every music scholar should own a musical dictionary, but some of your pupils will be very young—too young to be burdened with many ideas at one time. It is, therefore, a very practical plan to make a typewritten or plainly printed list of the ordinary marks of expression, and place it in the hands of each pupil, requiring him to learn three for each lesson as follows:

The mark, the word it stands for, the meaning of the word, and the *kind of tone* it commands.

Such a list would be somewhat like this:

P—Piano--soft.
PP—Pianissimo—extremely soft.
F—Forte—loud—strong.
FF—Fortissimo—very loud.
Cr—Crescendo—increasing power of tone.
Dim—Diminuendo—diminishing power of tone.
Con Moto—With motion.
A Tempo—In time.
Poco a Poco—Little by little.
Andante—Moderately slow, moving.
Allegro—Quick time.

Then during the lesson, place music at random before the pupil and have him institute a search for the three signs of expression, which have constituted his particular lesson for that day. Not once, but twice and three or four times have him find the marks in the strange music, which he cannot even play. This will train his eyes to single out these signs.

Then take music with which he is familiar—his own little studies and pieces, and have him *apply* the meaning which he has gained from the signs.

This will be a sure foundation for good ear training and intelligent interpretation in playing.

In the repetitions of the daily practice insist upon one practice at least being given up entirely to regarding the marks of expression.

In the performance of this never mind mistakes, or awkward fingers, or any other faults in playing. These things may be dealt with later. One cannot think of everything at once at this stage.

Once a day the student should play his studies and pieces through with these ideas, and these alone, in his mind: that this note should be played softly; the next note still more softly; that this measure should have a gradual crescendo, reaching loud and very loud notes in the next; that these should be followed by a diminuendo; and so on. An "expression practice" this might be called.

It is a well-known fact that many pupils when they have learned the notes and acquired a certain technical efficiency feel that a composition is conquered.

It is this "empty" playing against which the teachers of America must strive.

It must not be taken for granted that children are unmusical because they are prone to "rattle off" a piece of music. Simply the method of producing varied sounds is not always given them.

This method consists of the old, old rule of concentrating the mind on *one* thing at a time till that thing is conquered, and becomes, almost unconsciously, a part of oneself.

Train your pupils to watch for the marks of expression, and to *apply* them in their playing, and as the years go by you will be able to notice that they instinctively graduate the tones by means of—not the printed marks—but a trained ear, and discriminating musical intelligence.

THE teacher or other worker who tries to give a minimum of effort for a maximum of salary has only himself to blame if he eventually has to reverse himself and go to a maximum of effort for a minimum of salary.

Why Music is the Soul of Czechoslovakia

By Mary Fulton Gibbons

[Miss Gibbons, a member of a distinguished American family of educators, writers and public men, was born in Pittsburgh. She studied music at the University of Pennsylvania, under Dr. Clarke, and violin under Henry Schradieck. Abroad she spent two years in Leipsic, one year at the University of Berlin, studying literature and the classics, three years at the Berlin Hochschule for Music, and three years in Bohemia, studying with Sevcik. She thus had ample opportunities for becoming acquainted with musical life in that part of Czechoslovakia as this interesting article reveals.—EDITOR OF THE ETUDE.]

IT was on the crowded platform at Pretovin in the heart of Bohemia, the little station where you change trains going from Pisek down to Vienna. The people were not in a festive mood in spite of the brightly costumed women and the men wearing hats variously decorated with shimmering tinsel rosettes and flowers of every hue. This all meant that the men gathered here so bedecked had been picked for the army and were now off to war in earnest, their loved ones clinging to them till the last minute. Many were grieving, but the mood prevailing generally was one of silent suspense too deep for tears. Suddenly a strange engine came rumbling up the tracks with a shrill, still stranger whistle blowing. It was a freight train, most of the box cars filled to suffocation with Russian prisoners. In an odd, subdued tone a woman near me, clutching her man tighter, said:

"You going to kill them? Never! Never!!"

That moment another car rolled up, a tall, handsome Russian officer standing alone in the door. As he came just opposite me a few feet away he looked at my violin tucked under my arm, smiled the friendliest smile in the world, clicked his spurs and saluted. Of course, I smiled back and waved. The privates in the other cars waved, too, and like an explosion hats and scarfs on the platform, colors, flowers, tinsel and all went into the air with hilarious cheers. An old crone next me rescued my violin just as it was falling, for two officials lost no time in grabbing my two arms, and leering angrily into my face said in German:

"Inciting to riot you are, encouraging the enemy. Treason! what shall we do with you?"

"Let go of my arms please first," I answered with an affected calm. "The Russian officer saluted and greeted—not me and not you, but the violin, the soul of Bohemia—Music!" The officials' expressions changed immediately. They kept on looking at me suspiciously, reflectively. They let go of my arms without another word and walked away. But many a man with tinsel in his hat was not so fortunate that day on the platform at Pretovin. Those poor creatures were dragged off to languish without trial in a prison, damp and dark, because they cheered, thereby "encouraging and sympathizing with the enemy!" * * * It was thrilling news that came back from the Russian front a bit later, the news that these various Czechish regiments had succeeded in getting over to the Russian side and were fighting for the liberation of their country!

I wonder whether we have stopped to think how much the political situation of a country influences the cultivation of the arts and especially that of music? In a compact little country like Bohemia, which for generations has been the vassal of a great dynasty like the house of Hapsburg, the desire to be free grows deep-rooted in every nook and cranny of the land. The chiefs in Parliament at the seat of a government like Austria have been principally the wealthy and oftenest the noble land owners who, for the sake of keeping their dominions intact, and, therefore, their own purses full, frame stringent laws for the suppression of individual opinion regarding the moral injustice of the masses' meager representation in Parliament, and the comparatively small and unfair wage the scholar, peasant and factory worker receives for his labor. But the human being to be happy must be able to express. One great reason, then, why the nobles have voted large appropriations in Parliament for the education of the masses in music is that a people able to express their feelings through music have in this way an outlet for their energies and emotions. They are happier and more contented, therefore, with their minds diverted from unjust political and social conditions around them. This theory applies to the nobles themselves in another way. On the other hand they love music because it makes them happy, and, while diverted from the sordidness about them, are able to be indifferent to much of the suffering and struggles of their neighbors, which, of course, they could alleviate if they would! Giving, therefore, their money and votes to develop music and art in the land, they unconsciously perhaps, yet very truly, condone—yes, even justify in their own minds—laws which tyrannize them politically, socially and economically. Tolstoy says that if man really and truly thought, and felt what he thought, he would go mad if he had not diversion in the form of music, the drama, art and literature. Here in Bohemia, where the people's soul has, through political oppression, been so long forbidden its expression of ideals and emotion through the spoken word and public press, how wonderful that the deepest expression of their nation's soul is now being heard around the world through that most spiritually eloquent and convincing of voices—Music.

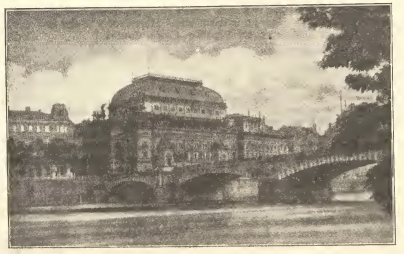
The continued study of music in the school system of the land, vocal, theoretical and instrumental, and the exceptionally fine training young men receive later under the Government's leadership while serving their time in the army, playing in the military bands, is a great incentive for many a boy of humble birth. His family and friends take great pride in his being a musician, and go to concerts in which he takes part that otherwise they might have little desire to attend. So it is that so many of Bohemia's hardy sons of toil become initiated into the beauties and charms of music. With familiar songs and pieces as with our neighbors and books, we are most sympathetic toward those with whom we have had the opportunity of becoming acquainted. The military concerts by the soldiers' bands and orchestras, both indoors and out, winter and summer, are a great source of diversion, pleasure and education to Bohemia's masses. Each new musical enthusiast swells the number of intelligent audiences; the very souls of communities are in time knit together by this general love of music. Mutual affections are strengthened, and sympathies arise that cannot be expressed in words, for is not music the language which goes on expressing after human words through their very inadequacy cease to convey our feelings and emotions?

In quaint little Pisek, the strangest, most uncanny sounds I ever heard came up through my window one noon hour from the cobblestone court below. These sounds emerged from the shoemaker's shop with an ever-varying pitch and quality of tone. I decided to lie in wait and watch for the whys and wherefores of this uncanniness. So the next day I went out earlier for my dinner, planning to return in time to investigate the sounds before the cobbler went back to his shoes. My knock at his door was unanswered. A heavy cloth was hung over his window, the door remaining tight shut; and all was silent within for a moment after I knocked. In a minute the sounds continued. They were indeed busy with those horns, but it was all a secret and intended as such for curious neighbors. During the following weeks these sounds grew not a bit more uncanny, but instead surprisingly accurate and musical. Before long this little band of enthusiasts, soldiers thirty years before and fathers of grown-up sons, gave a concert all their own at the top of the hill overlooking the market place. Everybody was delighted. Their instruments (excavated from attics, relics of soldier days) had been mended and put in shape by the cobbler, and many of us students who had been brought up to think ourselves a bit better because we came from our own different lands, and because we could afford to pay ten dollars an hour for our lessons, became disillusioned on the spot as we recognized the porter who shined our shoes, playing cornet; the coachman who carried us and our trunks, blowing the trombone, and our good-souled cobbler, who had saved us many a shoe bill, leading his little band with gusto and authority.

You ask, how can the laboring man with his large family and small wages afford to buy the many violins and other instruments with their accessories ever needing so sorely to be replaced? These things all cost—yes—but they don't cost nearly so much in Bohemia. Necessity is the mother of invention, and as long as music is the source of greatest happiness to Czechoslovakians, to gain their end the people will continue to rely on their own resourcefulness in making their own musical instruments. The forests, growing almost to the gates of villages, provide the proper wood for making stringed instruments, and it has for a long time been the profession of almost whole towns to make violins. These violins sound well because made well, and are within the reach of every purse, some very good ones to be had for even $5. This is one reason why the violin is so popular. Strings, too, are good, durable, and true, plentiful, therefore inexpensive. But pianos are expensive comparatively and scarce. This is a reason why there are not so many fine pianists as otherwise there might be.

A dog moaned and yelped long and hard in a neighbor's garden, beginning as soon as the girl up above by the open window drew her bow across the strings of a shrill unmanageable violin. The neighbors, too, were up in arms until the girl was given her mellow wonderful Amati and the ugly violin was disposed of. After that the dog was happier, his moans ceased, and the whole neighborhood was once more at peace.

So the many good instruments in Czechoslovakia, and their moderate price are lasting reasons why music is the soul of that part of the world. Then, too, the principles of violin study and instruction have through long and intensive experiment resulted in making the road to proficiency shorter and easier, so that at an early age boys and girls are initiated into the fascinations of playing "ensemble" (string quartets, for instance) and singing in choruses. They very soon overcome technical difficulties, which are such a stumbling-block to the young, aspiring musician, and the more they play and sing, the more they want to continue their musical studies. Outdoor sports are not so popular as in England and America and as it is not customary for young men to call often on young ladies, much of the boys' time spent here in America playing baseball, football and calling is over there devoted to music. Home gatherings for singing and playing are a universal custom, the most convivial mood of good will and sociability existing at these times. Is not the spirit of the home usually the spirit of a nation? The musical



THE FINE NATIONAL OPERA HOUSE AT PRAGUE

atmosphere of the Bohemian home is a great incentive to the ideals and musical aspirations of their nation—a means toward the expression of its soul.

Though while quite young the boys and girls are kept apart, later on in life men and women work side by side in factory, market place and field. The work is accomplished sooner and men have leisure and are not tired out when the day is over. So it is that they have a desire to think, reflect and write down their ideas in the form of music and poetry. They write much music and paint many pictures, at the same time remaining just as manly as men of other countries, some of whom are mistakenly in the habit of considering such occupations effeminate. It is a conspicuous fact that art and music thrive uncommonly in certain older countries where men are not expected to work under great tension and responsibility, because the opportunities for a livelihood are more a matter of heredity than of the individual's own making. The creative instinct in men can be wide-awake then, so that their appreciation and intelligence in the realm of music are virile and productive. The railroad employées have here their choruses, and they give public concerts, as do also other workingmen's societies, and officials of both public and private institutions who, from their general treasuries, engage an expert leader to keep them in practice and lead them in their singing on festal occasions. Here again one is reminded that for centuries it is the men who have been officially expressing the voice of their nations. When the individual man's heart is in a movement, these men enthusiastically co-operate with one another to further that mutual interest. "In union there is strength." The success of Bohemia's musical activities proves this age-old saying. That there is strength in united effort is not confined to the fathers and big brothers. One day I came upon six little urchins who had dropped their laboriously made mudpies in the street to run and sit on the curbstone and sing a part song, alto and soprano, led by their chief, a boy of their own age, none being over ten years old. They sang lustily in tune and with such rhythmic precision that their leader was almost as delighted as I was, and I only wished they had kept on instead of rolling back into the gutter to rescue their mudpies. These boys, as well as hundreds of other Bohemian boys, receive splendid training in the church choirs. And little girls can do things, too, as our enthusiastic teacher proved to us at a students' concert on one memorable occasion. It was a moment full of suspense. Before us appeared a wistful, dark-eyed, tiny girl with bright red ribbons on her black hair and a little violin in her hand. She smiled an inviting little smile that immediately took us all into her confidence as with simplicity and grace she commenced playing the Bruch Concerto. We all sat in awe of such true, pure, poetic feeling, not human but from another world far away, some place. During the Adagio the little cherub looked up from her violin at the many faces there in the crowded room before her. She became suddenly conscious that these very many eyes were looking at her helpless little self up there all alone! Her tiny lip quivered as her anxious eyes timidly hunted her father's. She was brought to earth. Her little fingers wouldn't move! Like a flash a ten-year-old boy sprang out of the audience to her side and said something that meant in English "third finger on the G string! Third finger on the G string!!" She did not understand his strange language, so the boy quickly and calmly took her third finger and put it himself on the right spot of the G string. She found herself instantly, was transported into her own exquisite world again, and played on until the concerto's final note brought the spellbound audience into an outburst of hysterical applause. For a long time after we students kept saying to each other: "What's the use! what's the use! we work all our lives, and *she is only seven years old.*" I asked her once: "Who taught you?" "My papa," she said. "And who taught your papa?" "My grandpa." Who can predict the future of a nation where the parents' teaching and practicing with their children become through generations a family habit?

The majestic forests, growing as they do within short walking distances from the towns, have been giving the people from earliest times an opportunity truly to "go forth under the open sky and listen to Nature's teachings." The protective game laws of the land, for generations respected by the people, have resulted in these forests being a veritable Mecca for many kinds of birds which have become the most faithful friends and companions of the people. The birds' songs are the people's songs, for many themes of Czechoslovak compositions have been given the composers by the birds in the poetic depths of the forests. One feels, indeed, that here are Nature's sanctuaries, and unconsciously one's voice becomes subdued into a whisper. Bohemia's forests and birds are ever a living influence in making Czechish music melodious, simple and appealing, spontaneously the voice of a people's soul because natural. The landscape in the neighborhood of these forests is at times mountainous, then again rolling and more level. It is romantically beautiful up on the heights, where often an old ruin, castle or monastery looks down over the winding stream in the valley below, on either side of which the grain sways in the breeze, the bright red poppies and blue corn flowers in among the grain enhancing the pastoral beauty for miles around. This lyric simplicity of the valley contrasts eloquently with the ruggedness of the heights above, their projecting rocks commanding and defiant. While in these indescribably beautiful places man's fancy soars and even the very memory, years later, of the mood they create is an inspiration to write poetry and music, to mold in clay and paint pictures. Bohemia is a comparatively small country with few railroads. These romantic spots are known little to the outside world. One must be familiar with the paths far from the beaten tracks of modern travel, usually on foot, for the peasants are too poor to own many horses or automobiles. Many of the modern compositions are more or less immune from outside influences because of these picturesque places being inaccessible except to the native himself, who, knowing best of their beauty, will walk many, many miles to feel their subtle charm, and in his imagination live over again the romance of past centuries brought into his life through the naïve legends handed down from father to son, legends which are the foundation of his folk songs and dances, and which so often have had their beginnings on these very spots, now ruins of bygone splendor and mystery. In these rural districts the tillers of the soil live huddled together in communities far removed, oftentimes, from any railroad or trolley. Innovations of any kind are rare, their becoming native costumes, as well as their dances and songs, remaining for generations unchanged by the whims and fashions of a restless world outside. Their forms of music thus remain more characteristically Slavic in their primitive simplicity and are more intimately an expression of the native Czechoslovak spirit—a reflection of her soul.

The love of beauty is a passion the whole world over. With the Czechoslovakians love of beauty seems an intcnser passion. Much of their music is an expression of this ecstasy. The listener is carried away by passages of lyric purity and spirituality in orchestral compositions—of *Smetana*, for example, a string quartet by Dvořák or an exquisite little *Poème* by Fibich.

All this is part and parcel of the passion to express. To live, to let live, and to be happy are ideals of every Czechoslovak first and last. And his music is the expression of this passion deepest rooted in his soul, for which he has had such terrible struggles down through history. Now he is triumphing. His country to-day is our newborn sister Republic—Czechoslovakia!

Neckache

By Rena Bauer

IN a recent ETUDE, a prominent writer suggests that a pain at the base of the neck may come from an ill fitting coat; contraction of the shoulder muscles causing the pain. This no doubt is true, but the weight of heavy winter clothing and wraps will cause it more frequently, and getting overtired by keeping too steadily at one line of work.

Now a pain at the back of the neck is no joke to the afflicted one. Overwork and long hours will sometimes cause it. One cure is to let up on continuous routine work, muscles relax quickly by varying the occupation. A change is a rest.

A strenuous day of teaching does not afford much variety, but breathing spells should be taken, so that when the day's work is over, one will still feel and look fresh and not be all fagged out. Teach shorter hours. This is a hard thing to do when work is pressing, making the most of each moment, giving of your best to many pupils, one immediately following another all day and evening is enough to cause that mysterious (?) pain. A relief and also a good remedy is to exercise the neck and shoulder muscles. Turn the head slowly from side to side and forward and back as far as possible. This may be practiced at odd moments. I have done it at times on the train; it will not attract attention. A rotary shoulder exercise or shrugging the shoulders up to ears will also relax the muscles.

Ghosts

By Francis Lincoln

"Yes," said the old teacher; "your playing is fairly haunted with mistakes. It will take me months to get rid of some of them."

"But why should I have them at all?" asked the pupil. "I have always had good teachers."

"Very true," replied the teacher, "but the best of teachers are absolutely worthless unless you can remember their directions, and after you have left them for awhile, you must play precisely as they instructed you. What you have done is to let mistake after mistake creep in. Chopin once said: 'Every mistake slurred over will be a ghost to disturb you later on.' Your present condition may be the result of too much ragtime or too much Jazz. If one were to play ragtime precisely every time, with correct touch, rhythm, etc., there would be no more harm in it than wasting your time on something that was hardly worth your attention. But you know that ragtime is usually very inconsequential music, and therefore you slur over it. And what is the result? *Ghosts!* Now you have presented me with the problem of getting rid of the ghosts, and the only remedy I can suggest is to go back to playing everything you play with all possible care, precision and taste."

Do You Know

THAT a Pope once wrote seven opera librettos or books? He was Pope Clement IX. At one time in Rome, the Popes are said to have possessed a theater of high order with excellent scenery.

That when Monteverde's *Orpheus* was produced in 1608, the orchestra numbered thirty-three instruments, including three organs, two clavichords, two guitars and nineteen instruments of the violin family?

That the Chinese divide sounds into eight different varieties according to the sources of the sound—such as t'u, the sound of stone, the sound of metal, baked clay, silk, wood, bamboo (flutes) and calabash (a gourd)?

That the Chinese believe that music comes from supernatural beings?

A Music Bath

By Edward Podolsky

[EDITOR'S NOTE.—We have no accumulated scientific evidence of the accuracy of the statement that hearing music accelerates the circulation of the blood in every instance, but it is easily believable that in many cases music has this remarkable stimulating action, and that the individual is benefited by it. Who has not been at an organ recital or at a band concert where the more violent vibrations of the instruments are distinctly to be felt? The idea of a music bath, therefore, is not extravagant, and we have often had the idea come to us when listening to beautiful music in large volume.]

EVERYBODY knows what a water bath is, and many people appreciate the value of it. But, comparatively few people know what a music bath is, and few people know the value of it. Nor is it popularly understood that a music bath is as neccssary for the mind's well-being, as a water bath, for the body's well-being.

It is recognized by many psychological psychologists that the indulgence in a music bath, once, twice, or more times a week, will tend to maintain and elevate the tone of one's mind. It is, moreover, recognized that many of the detrimental emotions, such as fear and anger are easily dispelled by music, soft, soothing music, and gay spirited music. *Dolcissimo* will quiet the affrighted individual, while *Vivace* will cause a smile to steal into the face of the enraged one.

Aside from calming, the irritated mind, music has decided physiological effects upon the body. When listening to a lively, spirited, passionate melody, the blood leaps and bounds in the veins throughout the body. This acceleration of the circulation of the blood is healthful, for the toxin-laden blood is rushed to the lungs and purified by the quicker, deeper breathing, more blood enters the brain, promoting brain power. The kindly, smiling, and joy-rippling nature of man is brought out through the medium of music.

Then, is it not logical that a music bath should be taken by everyone? Visit the opera, the concerts, the symphonies. Or, if you can play any instrument, play, rejoice and thrive. After the performance of an exhausting task, or the expenditure of a lot of nervous energy, listen to music, play the piano, the violin, or any instrument, and you will refresh your tired mind and tune up your exhausted nerves.

Working Through Opposites

By CONSTANTIN von STERNBERG

IN the study of art—whether it be music or any other branch of art—there are likely to occur certain moments when things seem to come to a standstill, to a dead stop; moments—sometimes even whole days—when the best of will and the most strenuous efforts seem to be of no avail to set the "balking" faculties a-going again. Such an experience may not come to each and every student, but it does come to a good many of them, and—let it be well understood—it is by no means the worst, but the very best students who have to go through such an exasperating period. Probably many pass through this experience more than once.

At such times the experienced teacher advises the student to take a short vacation; to drop study altogether, to go into the open, take long walks, divert the mind and forget all about the "snag" the student has run up against. After a few days—one or two are usually sufficient—the work at hand may be resumed with a refreshed mind and with every probability of overcoming the "snag." This probability, however, can be increased almost to a certainty by the application of that principle which I am about to suggest in the following. It is a principle (or let us call it a "process") that is much used in all branches of art.

The incipient poet who, when composing a certain line seems absolutely unable to go on, fashions the continuation (for the time being) in *prose*, so as to make his mind perfectly clear on the essence of the thought that is to follow. He writes it, and rewrites it in prose until the poetic form of the thought suggests itself in its proper meter and rhyme. The painter, too, who despairs of obtaining the exact tint he has in mind, helps himself by underpainting with a complementary color, in order that it may bring the overlaid color out more vividly. I am told that sculptors also use this process; whenever the willowy slenderness of a fairy figure refuses to shape itself with the mentally conceived tenuity, he moulds his clay—for the time being—into a little "fatty," and arrives at his intended gracility by gradually "reducing the too generous proportions. In all these cases, as in many more that could be quoted, the underlying principle is: *Working through opposites.*

The student of the piano should not be unacquainted with this principle and with its application to his particular study. It will be of great help to him whenever he despairs of producing accurately the tone-effect he has in mind and feels disheartened, begins to doubt his talent, or suspects his technic of insufficiency. (This is said, of course, with the supposition that he has a definite tone-effect in his mind. If he has not—he ought to have!) To avoid misunderstanding, it may be said here that this principle does not concern the student's *regular* practicing, but applies only where the ordinary or habitual manner of practicing fails of immediate results.

The idea is, that passages meant to be played legato should be for a while practiced staccato, and *vice versa;* that chord successions be practiced as *broken* chords, and broken chords as unbroken ones.

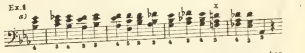
To illustrate: Let us look at any prolonged *staccato* passage and take one of those frequent cases where the student says: "I do not know how it comes, but sometimes this passage goes very well and at other times it doesn't go at all! And I have practiced and practiced it——" The passage was probably always practiced *staccato,* disregarding the circumstance that the staccato touch is not as insistent upon logical finger-sequels as is the legato touch; when practicing a staccato passage from the beginning with the staccato touch it is as good as *certain* that in repeating the passage *the fingering was never twice exactly alike;* the result therefore cannot but be what it was—the haphazard, "sometimes-it goes-and-sometimes-it-doesn't." It "goes" when the fingering "happened" to be logical; it "doesn't go" when played with some chance fingering. The thing to be done is to practice the passage first with a legato touch for quite a while; this touch, compelling a rational fingering, will *settle it once for all.* If the passage is meant to be played loudly, practice it softly (and *vice versa*), and practice it with an *unchanging fingering* until this fingering is so firmly established in the hand and mind that the subsequent change of touch—from *legato* to *staccato*—cannot uproot it. Practiced in this manner, the passage will and must "go," not sometimes but always, because the foundation for its security—the rational fingering—is "established." Established by practicing legato, which is the contrary of staccato—*working through opposites!*

Now let us take the contrary case, a prolonged *legato* passage which "usually goes without a break, but sounds *smeary,* with the fingers running away, ahead of tempo, of rhythm—of sense." What is the reason?

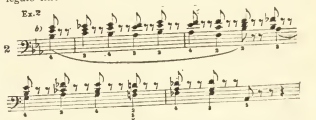
As a fine example of prolonged *legato* runs, the Impromptu in F sharp, Op. 36, by Chopin, may serve. There are, toward the end of the piece, twenty measures of uninterrupted thirty-second notes which claim a rather brisk tempo, refined shading and the *strictest legato* which, however, must remain absolutely *clear,* so as to adapt itself closely to the beautiful harmonic changes in the left hand. If these twenty measures are practiced legato and in a slower tempo *after* the fingering is settled, it is almost certain that in an increased speed the legato will become "overlapping" and sound "smeary." To prevent this, the entire passage (*after* settling the fingering) should be practiced with finger-staccato, that is, each finger, after sweeping over the surface of the key must be drawn toward the palm of the hand with a quick motion *in which the arm must in no wise participate.* This staccato may be even a staccatissimo! So long as the arm remains hanging limply from the shoulder while the finger-staccato goes on, this practice is *bound* to produce the desired result, namely, when the touch is afterward changed back to legato and the speed increased, there will be imparted to the legato a crisp clearness forestalling all "smeariness."

The explanation of this result is simple. It lies in the obvious circumstance that in the proper quick tempo a finger-staccato is impossible! Yet, in those finger muscles that were employed during the staccato practice retain enough of their—now habitual—action to make the legato clear and crisp. *Working through opposites!*

To show that this useful principle finds application also to passages in broken chords, we may look at the Impromptu in A flat, Op. 29, by Chopin. With the last quarter of measure eight there begins, in the left hand, a rather lengthy series of broken chords, *of which the lowest notes are so interrelated as to form a decidedly melodic succession;* a sort of sub-melody, accompanying and supporting the melodic figurations of the right hand. These broken chords are—only too often—played negligently, uneven, maculated with false notes and without regard to the necessary legato among the aforesaid lowest notes. The cause of these faults lies in the student's playing each eighth-note *individually,* reading and playing each note by itself, as it were, instead of mentally synthetizing every group of three notes into a *chord.* I have found it very helpful to apply the principle under discussion in two ways: First, by practicing the entire passage as chords, like this:

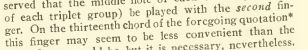


and afterwards, so as to make the two upper notes staccato while the lower notes form a well-phrased legato like this:



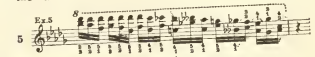
It might be well to practice these lowest notes a few times by themselves—but with such fingers as shall afterwards have to be used—and when they are played with the two complimentary notes, it should be observed that the middle note of each chord (the third of each triplet group) be played with the *second* finger. On the thirteenth chord of the forcgoing quotation* the third finger may seem to be less convenient than the third finger would be, but it is necessary, nevertheless, because it prepares the hand position for the two following chords. Thus by practicing the broken chords as closed ones, and the two upper notes staccato instead of legato—as they will be played afterwards—we again follow the principle of *working through opposites.*

It is no less applicable to broken chords containing "passing tones," in which case the passing tone is played separately, but taking the place of its preceding note and thus still forming an integer of the chord. A good example of this can be found in Chopin's *Berceuse,* Op. 57, measure 38, which, for the purpose under discussion, may be practiced profitably like this, in order to prepare the hand for its constantly shifting positions:



The principle of "working through opposites" is also applicable to double notes, as we can see in the very next measure (39) of the same piece. The broken sixths, which last through four measures, will surely run more smoothly if the hand and fingers have been prepared for their diverse position by practicing them unbroken like this:

The measures 45 and 46 invite a similar grouping and may—afterwards—be played with a rotary motion of the hand:



In all these instances the underlying idea is to counteract an unfavorable tendency of the technic; to counteract it by resorting to *the reverse of the prescribed technic* with a view that a part of the contrary technic will remain and assert itself when the prescribed technic is resumed; that it will assert itself in one instance by clearing up a too overlapping legato; in another instance it will increase security by inducing a settled fingering; and in still other instances, by preparing the hand for rapidly changing positions. *Working through opposites!*

*Marked with a X.

Musical Homoeopathy

The legend of the Homoeopaths is "Like cures like." Mr. Sternberg's article upon "Working Through Opposites" is really "Working Through Extremes." Just as the homoeopathic physician goes to one extreme to produce a result with a very dilute medicine so can the musician produce legato effects by means of occasional staccato playing, etc. Mr. Sternberg elucidates his point with his accustomed clarity.

Czecho-Slovak Popular Music

From the French of H. Jelinek

Few nations possess such poetic and musical genius as the Czecho-Slovaks. Held down for so long a time under the iron hand of German feudalism, the Czecho-Slovaks have been a race in a state of introspection, thrown back upon itself. And this has resulted in a marked individuality, unique in its way, and expressed in all that they do, particularly in the matter of artistic creation. Even more than France, the people have lived in intimate rapport with Nature. All the circumstances of their life, every experience of their soul, is reflected naturally and spontaneously in their everyday songs. All the territory essentially Czech, using the language and conforming to the customs of the nation—Bohemia, Moravia, Silesia and Northern (Slovak) Hungary—present an incomparable wealth of modern popular verse and music.

In Bohemia, where the progress of civilization has been very rapid, since 1848, the popular song died upon the lips of the common people, and this fact was noted and verified as early as 1864, by K. J. Erban. Folk song is too delicate a bloom to withstand the smoke and dust of the locomotive! And the nooks and corners of the mountains of Moravia and Slovakia, which have been drawn into the light of modern civilization by the widening paths of the railroads—these have been always the veritable sources of the heart songs of the people. It is only the Slovaks of the southern provinces now who sing. Here one may still see, during the lovely twilight of the south, the Slovak lads stroll about the village, singing their melodies, dull of languor, melancholy, or sparkling with provocative rhythm.

The more ancient of the Chansons populaire date back to the fifteenth and sixteenth centuries, though the bulk of the modern ones belong in the eighteenth. All the vississitudes of the Czechs—their woes, their follies, their light-hearted and effervescent gaiety, their droll humor, and flashing wit, their cries of sorrow, and their melancholy of despair—all this is written into the songs of the Czech nation. They are full of an inimitable grace and subtle charm, passionate and often langourous as the music of the Orient. Both verse and melody are characteristic of the extraordinary gamut of Czech feeling and thought. They present, from a point of view both musical and poetic, the profound divergence of the respective ethnological groups which compose the Czecho-Slovak nation.

These songs express fully the lively, hearty, child-like spirit of the inhabitants of the plains of Bohemia. The country is very fertile, and a living is gained without too great an abridgment of leisure time. There are many leisure hours for the cultivation of musical thought. This Bohemian music is made up of gay rhythmic dances, and love songs tinted with raillery and sly, good-humored wit. But the more ancient songs are of a serious mold—they suggest the music of the church, old chorales, dignified and measured. Per contra, the songs of the Czech and the Slav portions of the country are as gay as the sunshine, and bubbling over with an effervescence like the beading of champagne in a crystal glass. Quaffers of wine, dancers indefatigable, they are without exception, excellent singers and musicians. Nothing is more interesting to them than to take part in a village dance or festival. Then one sees the spirit of the Czecho-Slovak flash out in a score of ways—the young men and girls in fete costumes resembling, as they dance and sway to the inimitable rhythm, a great field of tulips in a summer breeze. Every once in a while the commands of the dance captain ring out, as vigorous and clear as a horn down the wind. And the dance whirls faster and faster. The abandon of the dance never robs the rhythm of its exactitude. These people have a natural and inalienable gift for rhythm, all the more marked since they can take libertics with it, as in their characteristic syncopation and rubato.

Less happy than these songs from the isolated mountain section are those from the closely populated villages and towns. Here one senses political oppression and the gallant struggle of the Slavs against it, which have given the strain a deep melancholy, and a beauty as strange as it is sublime.

A special kind of song is to be found in the Chansons de Brigands. These glorify the exploits of the famous Slovak bandit, Janosik, a sort of legendary character upon whom the people of the past have hung a thousand stirring tales. He has become, indeed, the incarnation of popular justice, the symbol of the revolt of a little people against the German oppressor. Janosik is a veritable historic personage, a young, valiant man who, in times past, revolted against his brutal feudal lord, and gathering together other young men as spirited as himself, fled to the mountains. From their hidden caves, they made sorties upon the neighboring estates, for vengeance for what the virtual slaves had endured from the barons, and for sustenance.

These brigands, outlawed from the common life, became rich and powerful in their own sphere and, while cruel and overbearing with that class which had oppressed them, they were kind and generous with the peasantry and the poor people of the nation. For many years they were the *bête noir* of the Hungarian authorities.

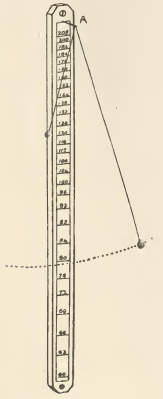
Crouched around their fire, the Slovak shepherds pass their evenings chanting plaintive love songs or ballades of their hero, Janosik, and his eleven comrades. Then, enveloped in their cloaks, they lie down near their herds under the stars, to dream of the sweetest "galanka" of all—the girl of their heart!

These idylls—the common musical and poetical speech of the race—are here (as in all lands) condemned and disparaged by those who declare for the so-called "higher" forms of art. Happily, the most beautiful of the lovely songs of the Czech people—the Moravians, the Bohemians, the Silesians, and the Slovaks—have been noted and conserved. It remains for the "intellectuals" to see to it that these treasures are not allowed to pass into desuetude.—From *Musica.*

How To Make a Simple Metronome

By William E. Warner, A.R.C.O.

A USEFUL kind of metronome, similar to the one illustrated in this article, can easily be constructed by any pupil. It shows the number of swings per minute made by a pendulum, which can be adjusted to any length.



First get a flat piece of wood 3 ft. 6 ins. long, and 2 ins. wide. Cut out a strip of white paper 3 ft. 4 ins. long and 1 in. wide, and paste it on the front surface of the wood. At the top end of the paper drive in a long needle, as shown at (A) in the diagram. Attach a small round weight, such as a leaden bullet, to the end of a fine piece of cotton. Thread the cotton through the eye of the needle, and make a small loop at the free end of the cotton.

Next mark out the scale from the table given below, which shows the number of swings a pendulum of any length will make in a minute. The distances must be measured *downwards* from the needle; the longer the thread the fewer swings per minute; and vice versa. The ordinary ruler is divided into eighths of an inch. It is not hard to divide an inch into tenths.

No. of swings per minute	*Length of Thread*
60	39.1 inches.
63	35.5 "
66	32.3 "
69	29.7 "
72	27.2 "
76	24.4 "
80	22.0 "
84	19.9 "
88	18.1 "
92	16.9 "
96	15.3 "
100	14.1 "
104	13.0 "
108	12.1 "
112	11.2 "
116	10.5 "
120	9.8 "
126	8.9 "
132	8.1 "
138	7.5 "
144	6.8 "
152	6.1 "
160	5.5 "
168	5.0 "
176	4.5 "
184	4.2 "
192	3.8 "
200	3.5 "
208	3.2 "

To use the Metronome, adjust the thread so that the center of the weight is opposite the number of beats required. The free end of the cotton can then be looped round a drawing pin fixed in a suitable position in the side of the wood, thus leaving the weight at the desired height. The whole apparatus should be screwed to a wall, or fixed on a suitable stand or base.

A Metronome of this type will not, of course, serve all the purposes of the ordinary kind of instrument, as the well-known "tick" of the latter is absent; but it is a most useful means of ascertaining the rate marked at the beginning of a piece of music. The construction of such metronome makes a very interesting subject for a class-lesson, and has a special appeal to boy pupils, who generally appreciate having "something to make."

Dvořák as I Knew Him

(*Continued from page 693*)

The two years of my study with him (1894-1895) were a wonderful privilege and incentive to an impressionable youth of nineteen or twenty. (There! I have given away my age). Yet, at the same time, I was too young and undeveloped to appreciate the greatness of my opportunity and to absorb all that he gave me. Nobody has yet discovered the formula for combining the enthusiasm of twenty with the judgment of forty.

My father wrote to Dvořák and asked if he would allow me to live with him when he returned to Prague. He never answered. I always missed his presence when I went abroad and always felt that there was something lacking in my European study. No other teacher was ever such an inspiration to me. He always seemed to me like a second father: a good, kindly, devout man, with a clean-souled admiration for all that was beeautiful in art and life. Simple as a child he was, but ever with a confidence in his own opinions that proved his unaffected consciousness of his own deep and rich authority.

It is a curious contradiction in his life that, while I feel justified in saying that his best works, apart from his piano quintette, were written in this country, his life in New York was abysmally unhappy. He said to me:

"Do you know, my dear Philadelphia, that I am making fifteen thousand dollars a year now. Fifteen years ago when I was starving I was happier."

Half of his children were in Prague, and his wife, who was with him in America, could never understand our country and she increased his home-sickness by her continued plaints.

And yet, as I said, Dvořák found much inspiration here and had great faith that a new school of music would blossom from the Indian and negro melodies. But his own employment of these themes was ever colored, not by the artificial musical Bohemia of New York, but by the true and inner spirit of his own native Bohemia.

Owing to lack of space it will be necessary to continue this Symposium next month with contributions from William Arms Fisher, Harry Burleigh, John Spencer Camp and Ruben Goldmark.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

An Original Method of Teaching

ONE of our readers has sent in a statement of a method of procedure in teaching which she has worked out, and which has been productive of excellent results in her work. It is worth while presenting to the teachers who read the *Round Table*, and who are desirous of knowing what others have accomplished. We herewith present it, albeit somewhat abbreviated:

My idea is that pupils should give the same attention in their music lessons as they do in their school work, and I believe one cause for the common lack of interest is the absence of competition. It seems to me that, if piano study could be carried on more after the manner of daily school work, more interest would be shown and practice would not be so burdensome, as each one would strive not to be outdone by his classmates.

With four in a class have each one pay the regular fee for one hour lesson a week. This class meets five times a week in forty-five minute periods. After the class is well started it meets three times a week for a one-hour period. For first finger movements seat the four at one table and teach correct position of arms, hands and fingers, then correct movements. Each pupil in this gets his share of individual attention during the important time of formation. The keyboard, note-reading, ear training, etc., may be taken up from the first day in practically the usual way, by writing and reading notes away from the piano, and also locating them on the keyboard. Pupils may take their turns at the blackboard, and at the piano, and in some exercises the four work at the piano together. A little later matches, and tests in note reading, sight-reading and writing may be held, and, of course, it is the aim of everyone to stand high, and each accordingly works with more enthusiasm. With daily lessons the assignments are, of course, much smaller than usual, but pupils, thinking "I must know these two or three lines by to-morrow," get busy at once, and do not put off their tasks from day to day, as is too often the custom. Each pupil will, of course, have a study and practice hour at home. The new *Beginners Book* may be made the basis of study for regular work, and *Musical Ideas for Beginners*, by Marion Ralston, may also be used as a first book on elements and keyboard harmony, etc., the little songs in it being excellent for recreation.

I have also thought that this plan could be extended in a similar manner to second, third and fourth grade pupils, but do not know of its having been tried. Three pupils of same stage of advancement, say third grade, could meet three times weekly for one hour, or twice for one and one-half hours. I have laid out the following scheme, which can, of course, be varied for different people.

Lesson 1

(*a*) Scale and arpeggio.
(*b*) Studies—Mathews, Grade III.
(*c*) Keyboard harmony, ear training, etc.
(*d*) Stories of music and musicians.

Lesson 2

(*a*) Finger exercises—Hanon's Virtuoso Pianist.
(*b*) Studies for outside work—Czerny, Duvernoy or others.
(*c*) Consideration of development of technic in a greater way.

Lesson 3

(*a*) Pieces, solos and double numbers.
(*b*) Sight-reading.
(*c*) Memorizing.

In this demonstrative work each pupil may have his turn at the piano, while the others may observe and profit by one another's correctness as to reading, style, touch, etc., or errors, as the case may be. This manner of procedure leads them to listen more closely, and each pupil should endeavor to play more smoothly and correctly from the simple fact of seeing some one else do so, and thinking—"I can do as well as that, too, if I try hard enough."

It seems to me that this is capable of indefinite development and consequent advantage to the student. I have had some pupils who came for their lessons daily, and their progress was so much more rapid than usual I was led to work out the foregoing, which has proved very successful so far as I have been able to carry it; but would like to know the opinion of the *Round Table* in regard to it.

Miss Marie C. Dosch, who is the originator of this scheme, shows herself a progressive teacher, and a part of the forward movement that is so wide-spread as to seem atmospheric. Others have thought of similar plans in past years, but have found it difficult to command so much of the student's time in connection with their school work. I have always wished that pupils might have daily lessons, for by them the thoroughly learned mistakes that they bring to the weekly lessons might be prevented in large measure. We hope Miss Dosch may be permitted to try her ideas "to the limit," as it would be most interesting to know the ultimate result, and if successful with her why not with others?

In the same mail came a letter from a teacher in the far west who was an honor pupil during his education days when he had the highest advantages with best teachers, a brilliant player, and according to usual standard a most successful teacher for years, but who is suffering compunctions of conscience and wondering if his work is not a "failure." In spite of the numerous letters from former teachers as to how finely his pupils were prepared for their lessons with them, he feels that they are sadly lacking in real musical education. He is especially concerned as to the untalented majority, but he is not alone in this as every teacher finds these his greatest problem. He "unloads" his mind very frankly, and shows a desperation that indicates he still has a hold on the amusing side of life. His thoughts will strike a responsive chord in thousands of teachers' hearts, and set them to thinking as well, so I make a quotation or two, which readers will find most instructive.

"I took a half dozen pupils and gave them a daily lesson in music generally—writing, sight-reading, rhythm, etc., in fact everything I could think of that I considered essential to real progress. And I took the worst members of my class—pupils with undeveloped rhythm in all senses and untalented. My work with these has convinced me that all my other pupils are not being taught correctly; that I am leaving too much on their shoulders. Two half hours with me a week, and their having their mothers 'see to it' that they practice (any old way) does not deliver the goods. No one can learn grammar or history in that way. I often wonder what our schools could accomplish if they adopted 'our' system of two-half hours a week in a subject, and let the student prepare the other work at home under 'mother's' care!

"One of the results of my experiment has been that I have nothing but praise for the progress the half-dozen pupils are making, and so far as they are concerned never hear a complaint that 'Johnny isn't interes'ed,' or that 'I can't get Annie to practice and I am after her all the time.' Next season I am going to associate with me a couple of advanced pupils as assistants, and make every student report daily. It will reduce my income from teaching probably, but believe that the slight loss will be for the general good in the long run. Out of this experiment I mean to find out whether it is possible to be a teacher of music instead of a giver of lessons."

The entire world of musical educators seems to be engaged in a process of thinking, although not all are thinking aloud as yet, like the writers of the foregoing. This department has always taken the ground that there was something of a misnomer in the term piano teacher; that the term guide would better indicate his function; that very little could be told a pupil during the lesson period, but that as much as possible he should be guided into the paths where he could learn for himself, and the teacher watch over the entire process. The talented pupils thrive and progress under this system. The untalented majority is not so successful and many drop by the way. They seem to have great difficulty in acquiring any knowledge except what is laboriously pounded into them. To raise this class musically, however, means the general raising of the standard of taste in music, in other words of the culture of the world. Hence the education of the untalented is most important. The efforts to devise improved methods of getting at them needs every encouragement. Eventually something will come of it.

"Just Boys"

"I have a couple of boys of the teen age in high school. They take no interest in becoming musicians, but just want to play. They will not practice scales nor exercises, and only want popular pieces. Is there anything I can do to stimulate their interest?"—C. A. M.

I THINK the day is coming when less and less will be given to children in the nature of exercises in the elementary stages. They practice them with such distaste, in the average cases, that but little real good is accomplished. In forming a child's hand to the keyboard and working for right movements of fingers, a little piece on five keys will prove just as valuable as a five-finger exercise. The time to teach this formation is after the piece is learned and the attention being no longer held by the notes and keys, can be given entirely to the motions and shaping. The best plan to use in leading children to "real work" is through something that they will like. When your two boys have gotten so they can play a little, then tell them it is time for them to begin to learn the scales. This should be done by dictation. Teach them to construct scales and arpeggios, a very simple process which you doubtless know. The only way you can stimulate their interest is to let them play music they like. Later give them something of a higher order and tell them that you like it better, and ask them to see if they don't like it, too, after they have learned it. Do not discourage your pupils by telling them their music is bad and that their taste is bad, but ask them if they do not think they are getting advanced enough to play something better. Lead them up. Do not try to force. It is no more reasonable to expect children who have never heard anything but the trashiest music to like high-class pieces than to expect a congregation that never heard anything but gospel hymns to take kindly to the English hymn tunes at first hearing.

Outline for Beginning Teachers

"I am living in the country and wish to start a class in piano. Although quite well advanced, I have not given lessons, and would like to know a good outline of instruction work from first to fifth grade."—S. C.

FIRST GRADE.

Small children, *The New Beginner's Book.* Older students, Presser's *First Steps in Piano Study. Standard Graded Course*, Grade I. When scale study is begun, use *Master Scales and Arpeggios*, which contains material for a number of year's work. Always dictate this work to pupils.

SECOND GRADE.

Graded Course, Book II. Begin Czerny-Liebling *Selected Studies.*

THIRD GRADE.

Graded Course, Book III. Continue Czerny-Liebling. Selected studies from Heller, Op. 47.

FOURTH GRADE.

Graded Course, Book IV. Continue Czerny-Liebling. *Octave Studies* by Presser. Selected studies from Heller, Op. 46 and 45.

FIFTH GRADE.

Graded Course, Book V. Begin the Cramer Studies, after finishing second book of Czerny-Liebling.

Use plenty of supplementary pieces throughout. At first select from the lists of pieces you will find in each grade of the *Standard Course.* Later you can increase this list.

Pen Pictures of Dvořák

By Jennie Leighton

WHILE Dvořák was director of the Conservatoire of Prague he had charge of the detached class in composition. Often he surprised the students with questions, brusque and irrelevant. One day he demanded brusquely:

"Who was Mozart?" (Does anyone know who Mozart was?)

Each one made his own answer—"The great Classicist," "A pupil of Haydn," "The predecessor of Beethoven," "The precursor of Romanticism," etc., etc.

At each response Dvořák shook his head.

"Well," he observed at last, "no one has answered my question."

There was silence in the class room.

Then, suddenly, Dvořák beckoned the first pupil to him, and bade him look out of the window which gave to the sky.

"What do you see?" he asked.

"Excuse me, master," said the terrified student, "but I see nothing at all."

"What!" demanded Dvořák. "You see nothing? You don't see the sun?"

"Yes," admitted the discomfited pupil. "I see it."

"Why, then," he asked gravely, "did you not answer my question, 'Who is Mozart:'"

He took the pupil by the shoulders and turned him round to face the class.

"Remember this," he bade them solemnly. "*Mozart is the Sun.*"

DVOŘÁK once wrote to his publisher, Simrock, in Berlin, "As to my symphony (*D Minor*) it is—thank God—finished, and will have its premiere in London in April. Another interesting family event—a new opus—it is a son. A Symphony and a boy! What a terrific force of creation, eh?"

DVOŘÁK had a passion for birds. Particularly for pigeons, in whose breeding he was a fancier of more than mere amateur ability. On his estate at Vysoka he used to pass hours in their culture and care. One time he asked of a guest, M. Nebdal, who stood watching the flocks alighting about them:

"Which pigeon do you think the handsomest?"

M. Nebdal, who did not know much about the birds, designated one slim and svelte and with shining plumage. "That one," he replied.

Dvořák looked at him with a sort of humorous pity. Just then a young peasant servant approached with a tray containing the morning coffee, which she carried carefully to a nearby arbor. Her master hailed her.

"Annette! Tell me—which is the most beautiful of the Beethoven Symphonies?"

The young girl looked at him stupidly without a word.

Dvořák to his guest, shrugging his shoulders, in a sort of humorous despair. "You see," he observed, "she knows just as much about Beethoven as you know about pigeons."

M. ZUBATY, who is now professor at the Czech University, is an excellent musician. In 1885 he accompanied Dvořák on a trip to London. The rooms in which they slept overlooked a park. And at night these windows were left open for the air. One night M. Zubaty was awakened by a noise. In another moment the electric light was flashed on, and there stood Dvořák very much agitated.

"Listen!" he commanded. "There it is again! By heaven, this time is the last—I will not let it recur!"

With this Dvořák, vociferant with rage, went into the next room in search of his clothes. Now the clothes had been removed to be cleaned and pressed, and search as he would Dvořák could find nothing but a pair of varnished boots. These he donned, however, and resuming his pajamas he took his cane and departed into the reaches of the park.

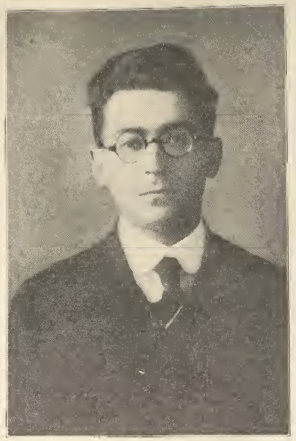
M. Zubatky, very much perplexed and unable to find any reason for Dvořák's strange behavior, awaited his return, hoping for the best.

After about a quarter of an hour, Dvořák reappeared, tranquil and in an agreeable frame of mind and explained the matter.

It appeared that for several nights previous he had heard the plaintive cries of some small birds, terrified at the approach of a family cat, which feasted every night upon such birds as it could catch.

This particular night Dvořák determined to go upon the hunt.

"Mr. Cat will not come again," he announced with satisfaction, and thereupon he retired once more—this time to slumber content.—From the French (*Musica*).



A. Louis Scarmolin

A. LOUIS SCARMOLIN was born in 1890 and began his musical education at the age of ten, first under the guidance of his father, then at the New York College of Music, where he studied piano, harmony and composition.

He began very early to manifest a talent for composition. One of his published songs was written at the age of 14. Having been musically very active since that time he has to his credit to-day over 200 compositions of every description. In 1915 he became connected with Boosey & Co., for which concern he has written quite a number of piano pieces and songs that are being played and sung by some of our leading artists. Among these is *Will the Rose Forget?* which won a prize in *The Globe* contest in 1917, and has been sung by David Bispham.

In 1917 he entered the United States Army, serving with the A. E. F. forces for two years as assistant bandmaster. It was while in the army that he wrote the song, *We'll Keep Old Glory Flying*, which has been sung from continent to continent.

At present, he is working on a grand opera, to a libretto by A. Rubega, a young playwright.

Imitation and Creation

By Carol Sherman

MUSIC is known as a plastic art because it is capable of being moulded. The average music lover thinks that when the composer has put his notes down on paper his work is done. Nothing of the sort. The work is only begun. There is a kind of path of correctness which all players of the piece will observe. The notes must be right, the time must be right, the rhythm must be right and the phrasing must be right, but there is yet all kinds of room for creative effort. It is for this reason that the player must always think earnestly while playing so that the interpretation will not be a mere imitation of what the teacher or some other player has done but a creation, an original new living thing. It is interesting to compare the talking machine records of different pianists playing the same piece and note the decided difference in interpretation—creation. If they all imitated one model their playing would be uninteresting. Carlyle made this distinction.

"Skill imitates: genius creates."

BEWARE of "burning the midnight oil" in your practice, unless it is a case of "that or nothing." You will accomplish much more by what you do earlier in the day.

"The morn, look you, furthers a man on his road, and furthers him too in his work."—HESIOD.

Soulful Fingers

By John Kern

"Only the performer whose soul and fingers are one can be a great interpreter."—CARL CZERNY.

FEW people know what a remarkable educator Czerny was. Not content with writing almost every imaginable form of technical exercise (he wrote over one thousand studies) he recorded his opinions upon pianoplaying with unusual clearness. He was very fond of musical history and insisted upon his pupils reading his own Review of Musical History, now long since out of date. He was the logical link between his teacher, Beethoven, and his pupil, Franz Liszt. While he is thought of now as a deviser of finger gymnastics of a somewhat mechanical kind, he was, in his day, very insistent upon soulful expression. He realized, however, that before the fingers and the soul could become one, the fingers must themselves be freed from physiological hindrances—they must be drilled and drilled and drilled until the beauties of the soul could be told through the fingers.

The Drudgery of It

By Martin Y. Gilhooley

DREAD DRUDGERY AND FAIL.

THIS should be one of the most conspicuous mottoes in the music room. Paderewski, whose beginnings were very humble in the musical world (he is said to have taught in one German Conservatory for twenty-five dollars a month), always appreciated the need for drudgery. Once he said to the Princess Victoria: "Genius is three-quarters drudgery." The little girl playing at five-finger exercises finds it hard to think of them as one of the paths that lead to great success. She is inclined to think that the Paderewskis and the Galli Curcis have leaped into fame as a gorgeous moon moth breaks its chrysalis and sails forth full born in a single night. They forget the drudgery of the caterpillar's spinning and weaving away until the cocoon of dull, uninteresting grey is finished. If Paderewski confesses to drudgery, what about you who may not have had the talent that Paderewski had? Surely you should not be afraid of drudgery.

A Belated Contribution

By Señor Alberto Jonás

(Señor Jonás was invited to send an appreciation of Rachmaninoff for our (October) Rachmaninoff issue, but this arrived too late for use at that time.)

THE true worth of a composer is seldom gauged accurately during his lifetime. Mendelssohn, while he lived, was certainly ranked a composer greater by far than Schumann. Yet, Time has slowly adjusted matters, and Schumann's inherent and lasting life and power have been recognized equal, if not far superior, to Mendelssohn's.

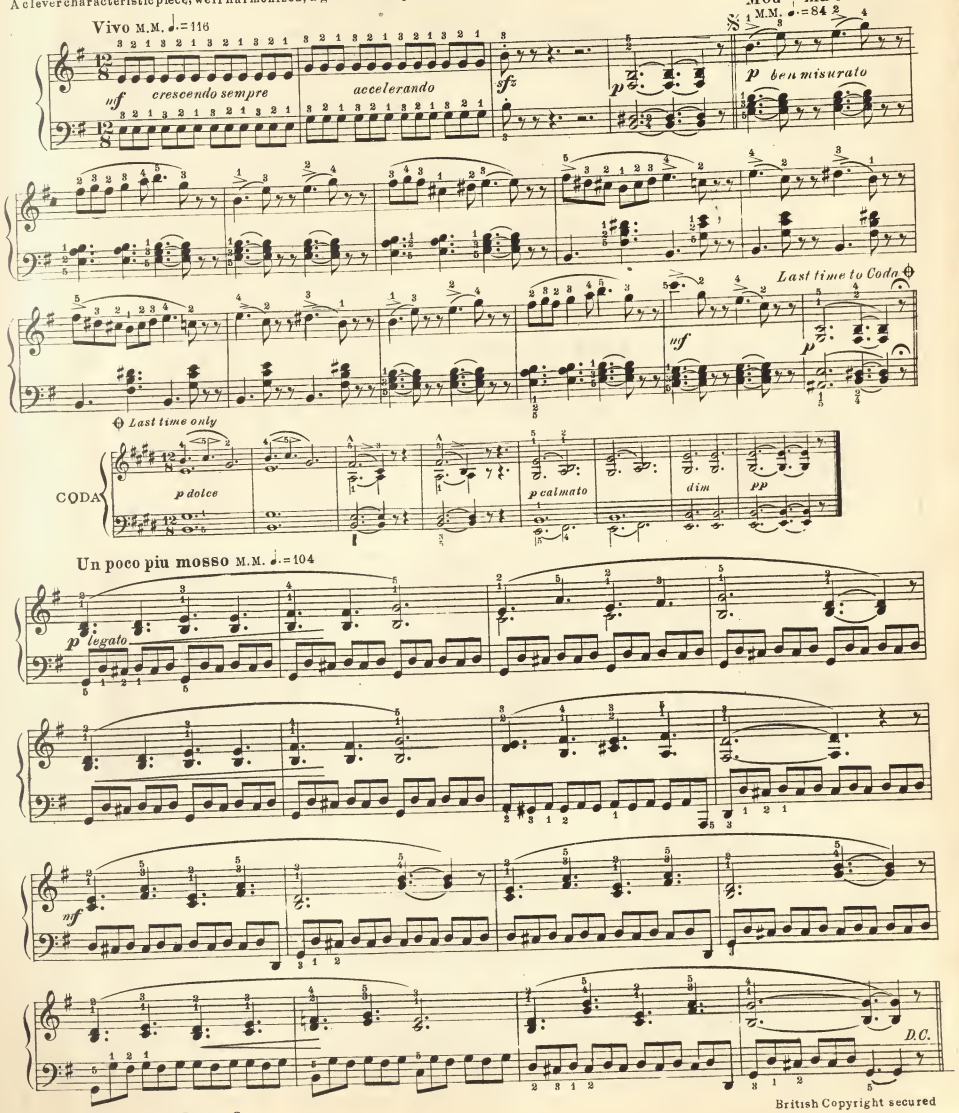
Rachmaninoff's fame rests on the *C♯ minor* and *G minor Preludes*. Lovely creations are: his *G major Prelude*, his *Melodie in E major*, his *Serenade;* interesting are his *Polichinelle* and his *Barcarolle*. Are these sufficient to place him among the great? The answer is obvious: No. Rachmaninoff has written more, though: two piano concertos, the style of which is, as the French say, *tourmenté*. In its latest garb the first piano concerto, played by the author himself in New York this winter, is more grateful. His symphonic poem, *The Isle of Death*, after the picture by Böcklin, is a notable example of clever orchestration. All in all, the output of this gifted man is meager for the spark of genius lives in him. His larger works show a lack of balance which, possibly, may be superseded by a more homogeneous style in his later works.

Paul Bourget describes in one of his novels three types of art: First, he who is great in his creations and likewise great in his personality. Second, he who is little worthy as a man, but whose artistic creations are great. Thirdly, he who is mediocre when viewed from both standpoints. In which class does Rachmaninoff belong? Whatever the answer, this fact remains: he is a strikingly interesting personality, and a composer from whom much should be expected—far more than the beautiful specimens of his talent that he has given us.

THE TIN SOLDIER

E. R. KROEGER

A clever characteristic piece, well harmonized, a good recital piece. Grade 2½



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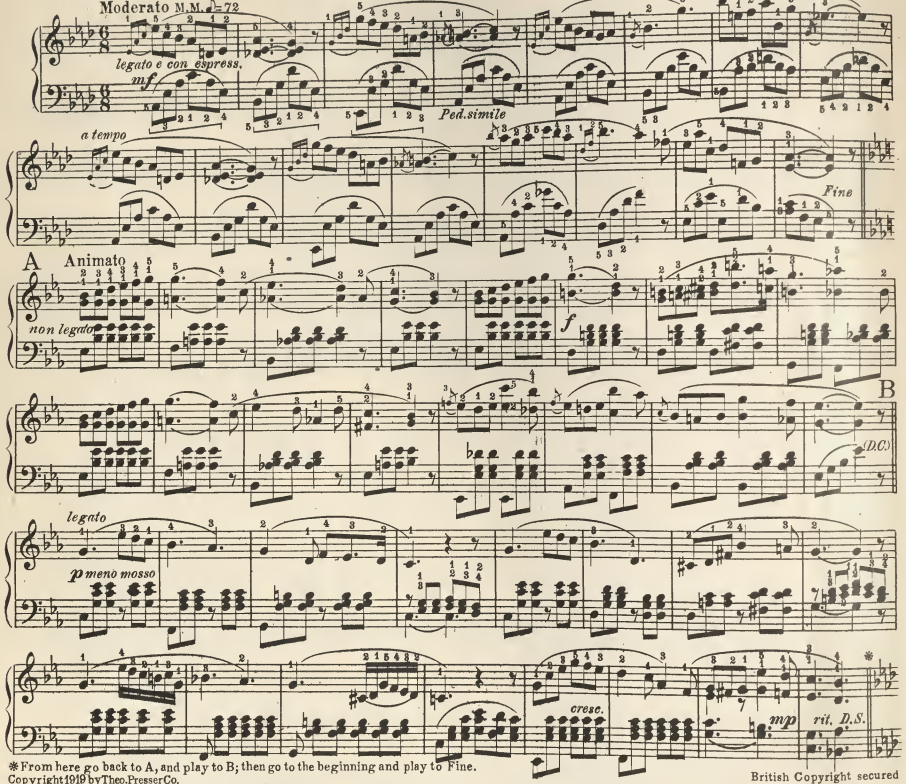
MOONLIGHT REVERIE

H. A. FARNSWORTH

A light and tuneful drawing-room piece, well written and lying nicely under the hands. Grade 3.

Moderato M.M. ♩= 72



*From here go back to A, and play to B; then go to the beginning and play to Fine.

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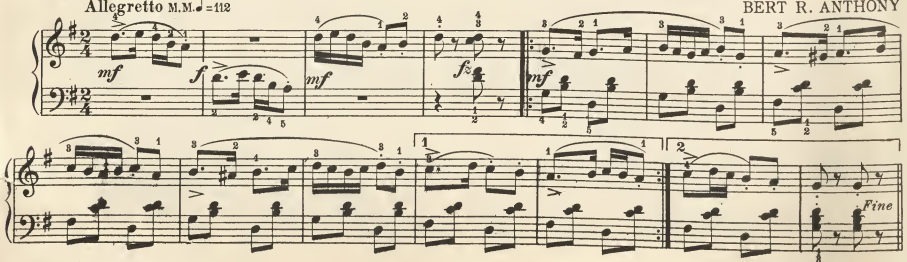
ARRIVAL OF THE TEDDY BEARS

A rollicking teaching number, with good rhythmic effects and light finger work. Grade 2.

BERT R. ANTHONY

Allegretto M.M. ♩= 112



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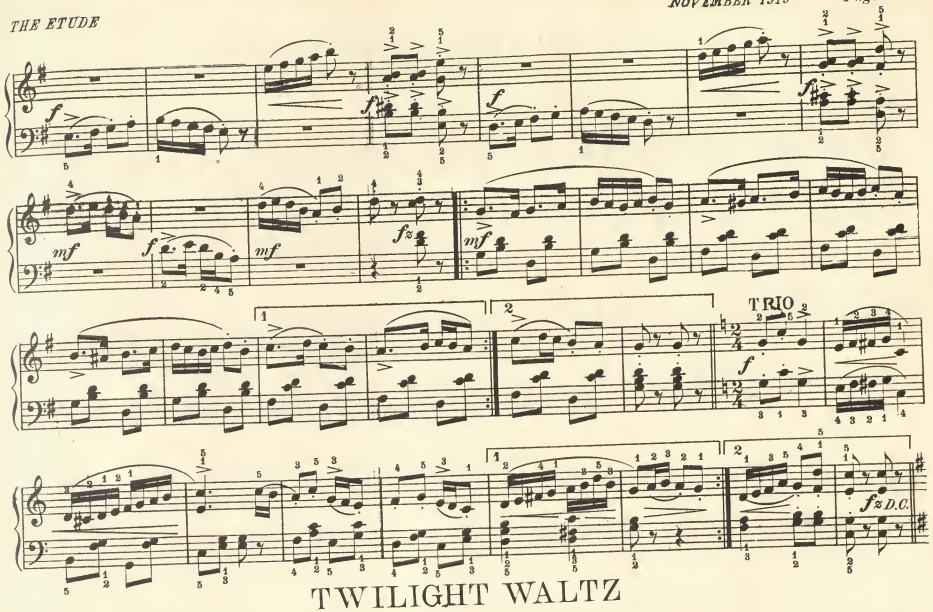
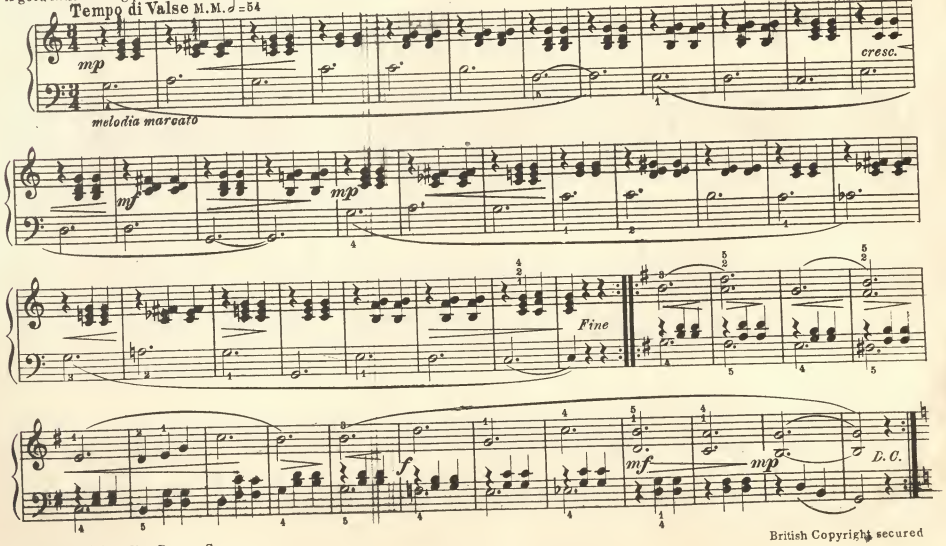


TWILIGHT WALTZ

WALTER ROLFE

A good little teaching piece with a charming left hand melody. Grade 2.

Tempo di Valse M.M. ♩= 54



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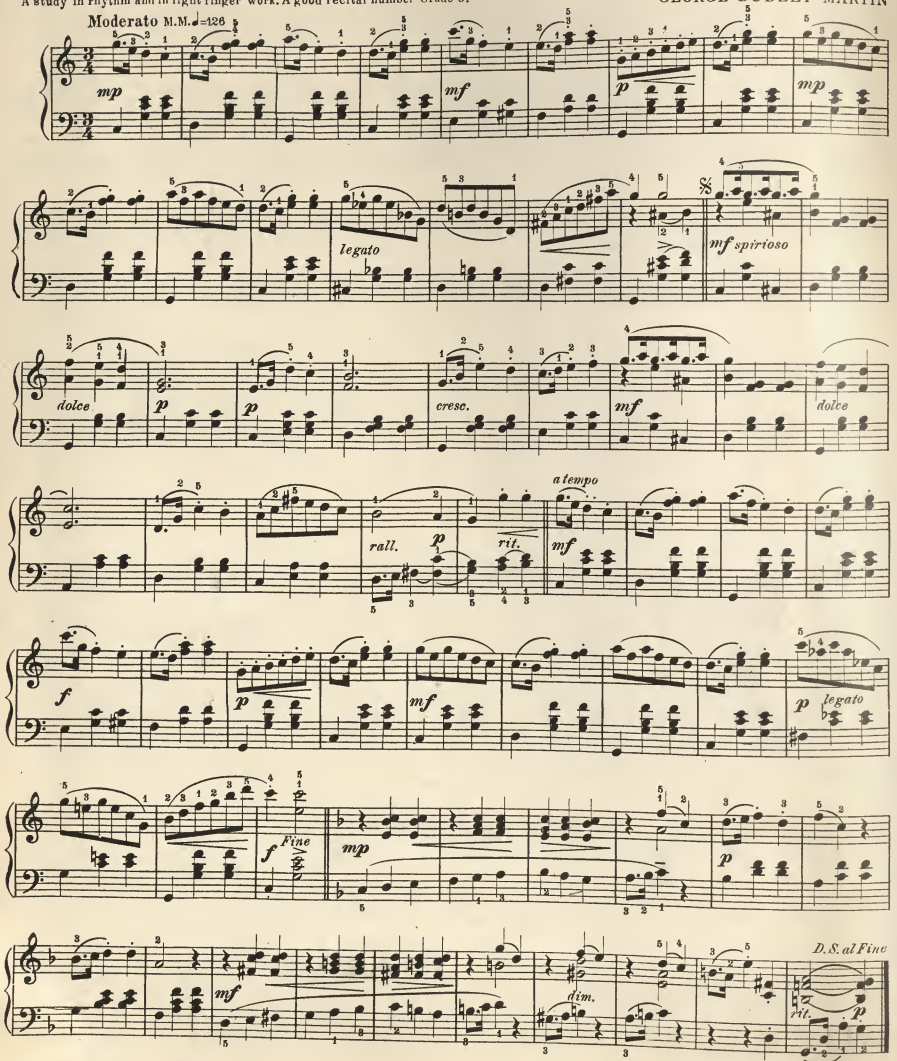
DANCE OF THE SNOWFLAKES

MAZURKA

A study in rhythm and in light finger work. A good recital number Grade 3.

GEORGE DUDLEY MARTIN



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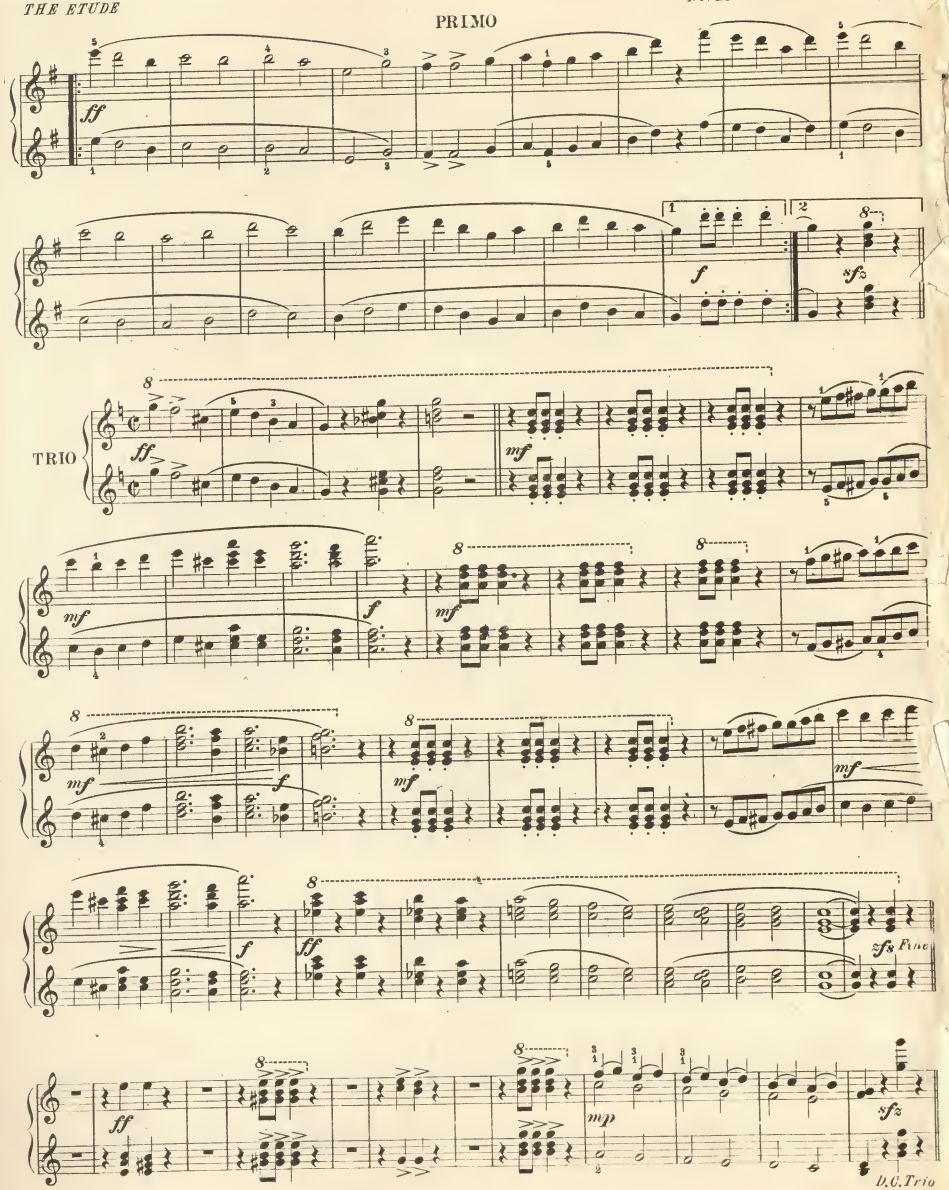

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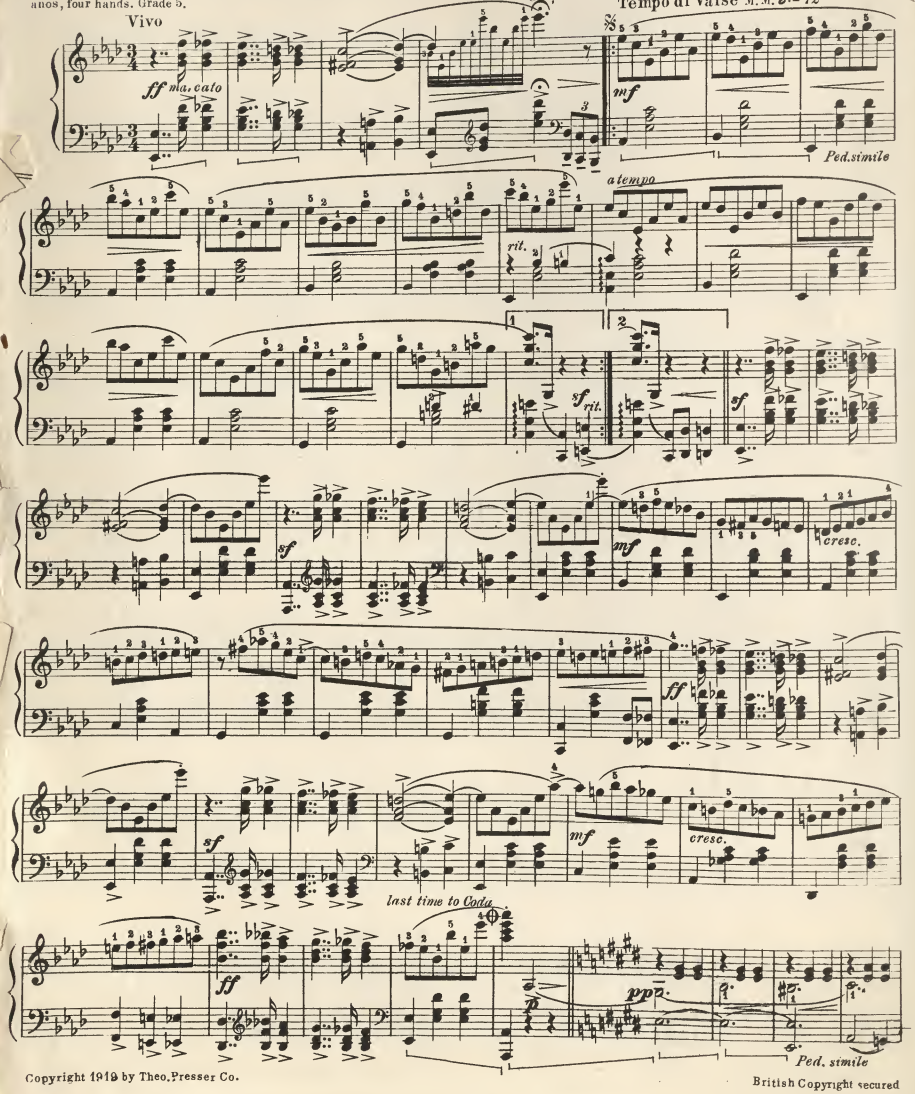

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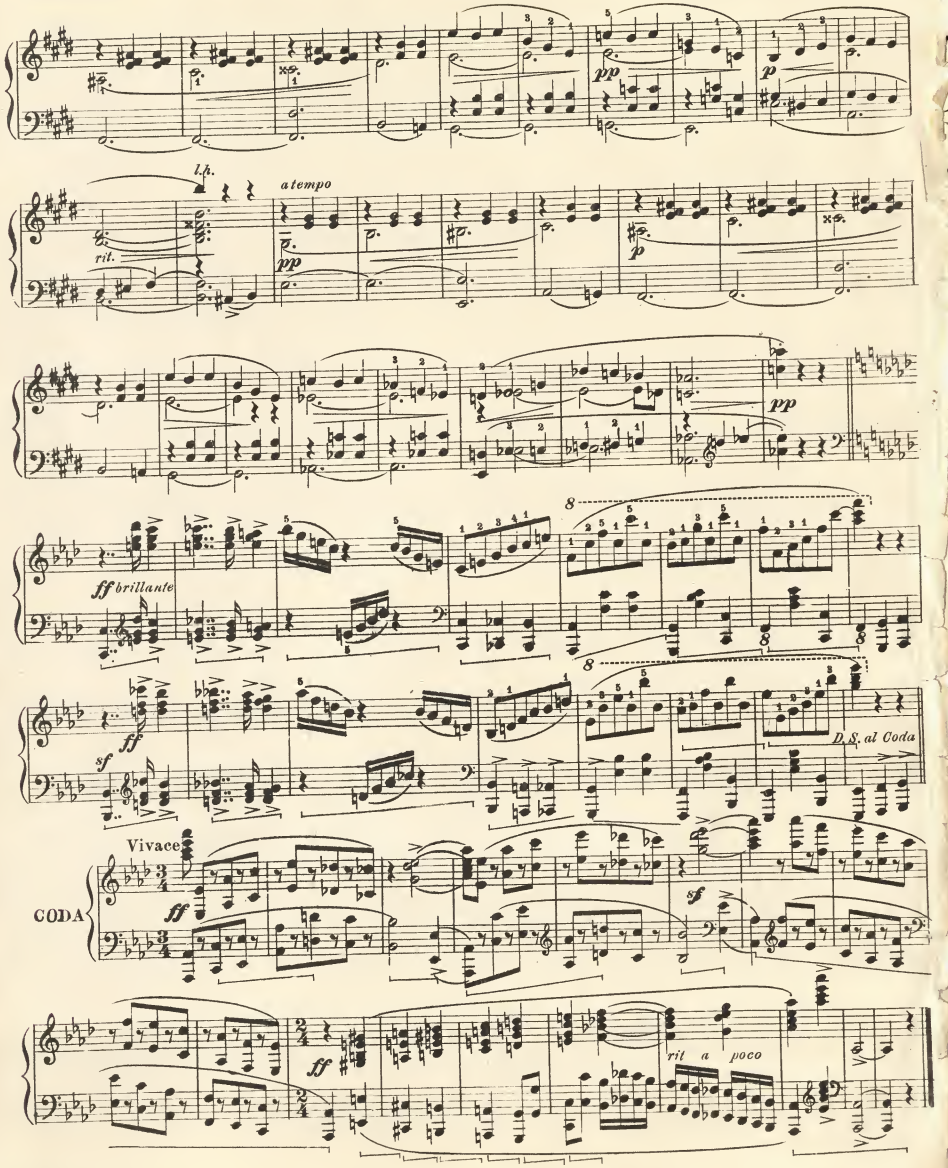

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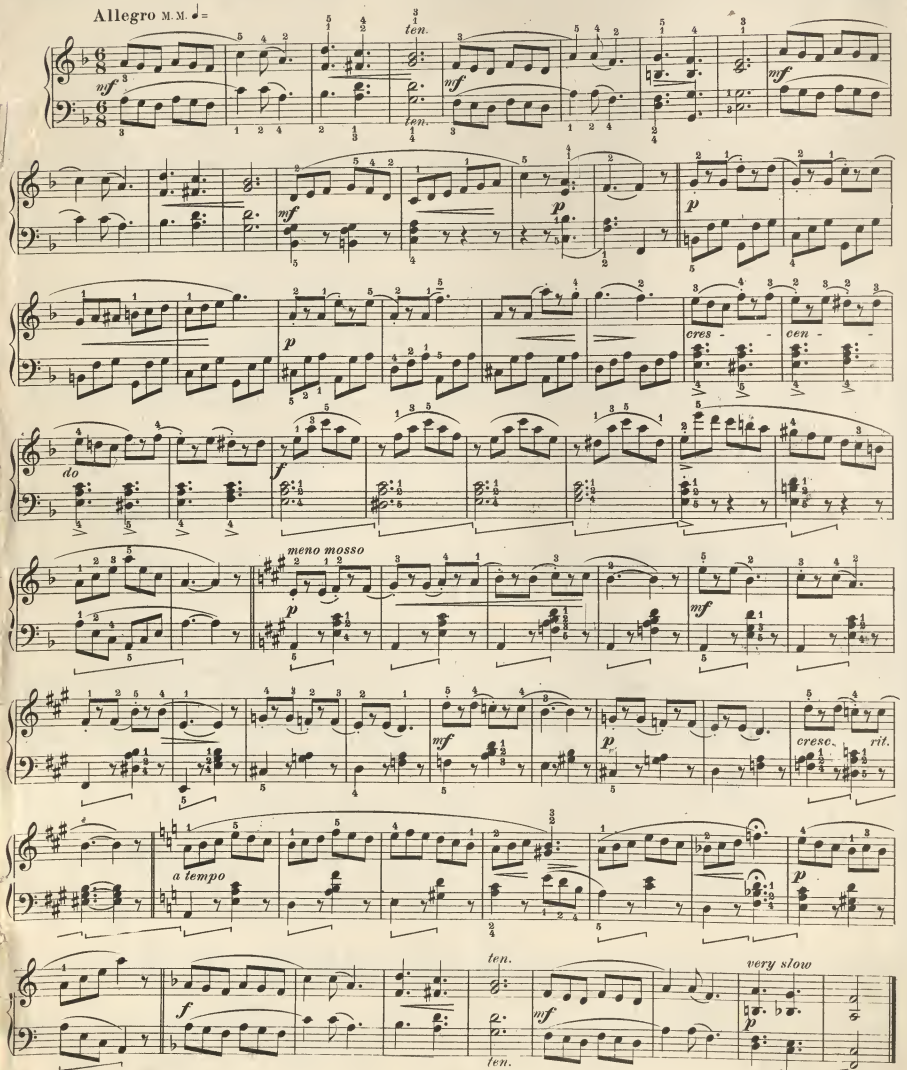

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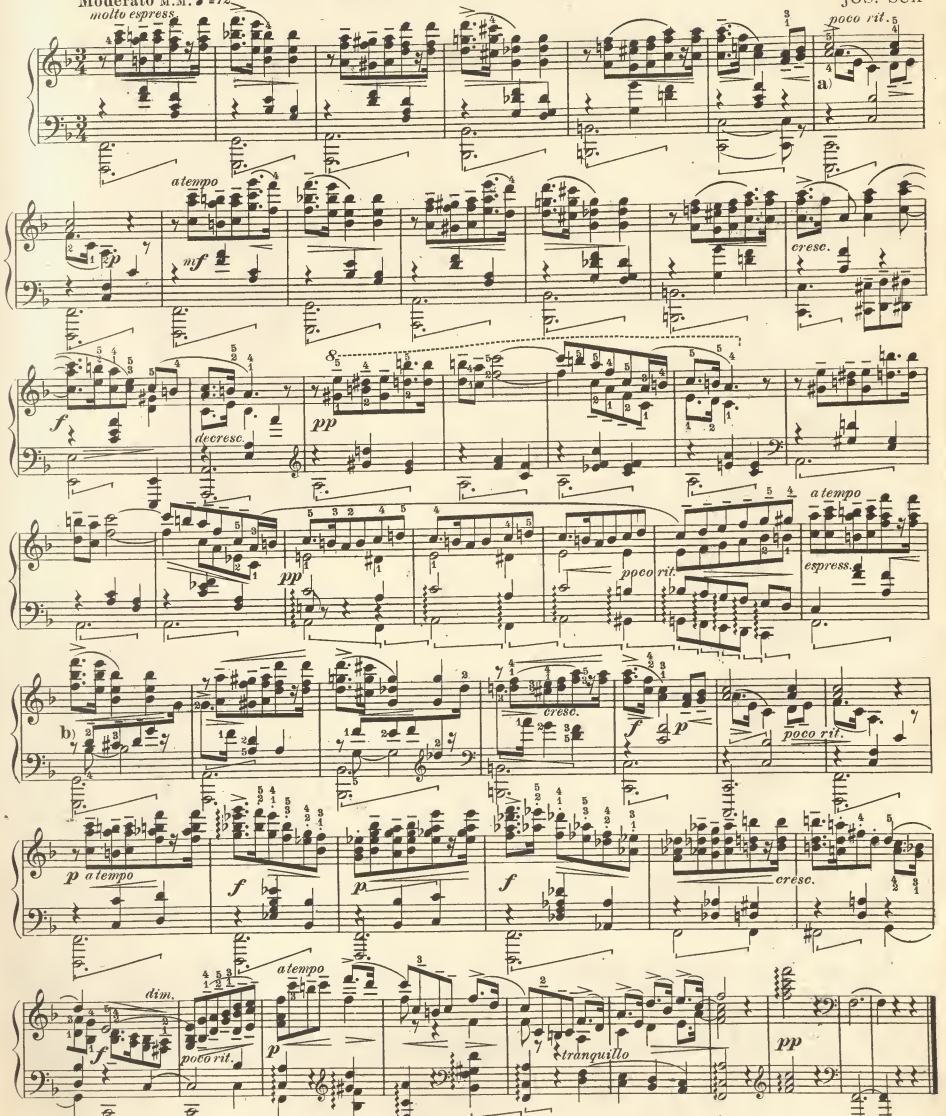
JOS. SUK



a) This lower voice should be well brought out. b) Bring out this middle voice, imitating the theme, rather prominently.

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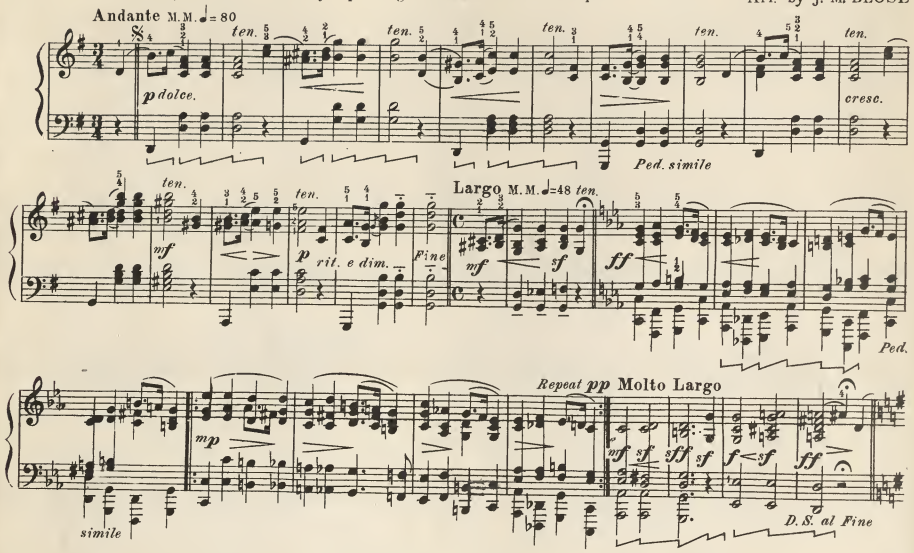

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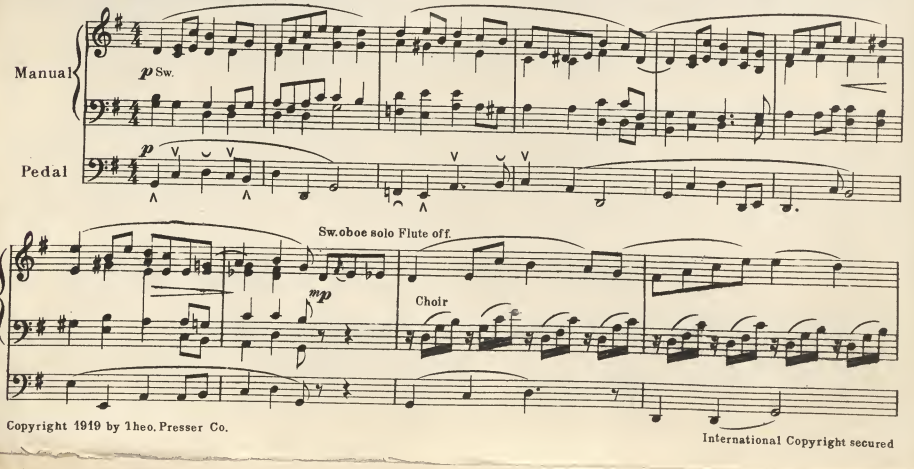

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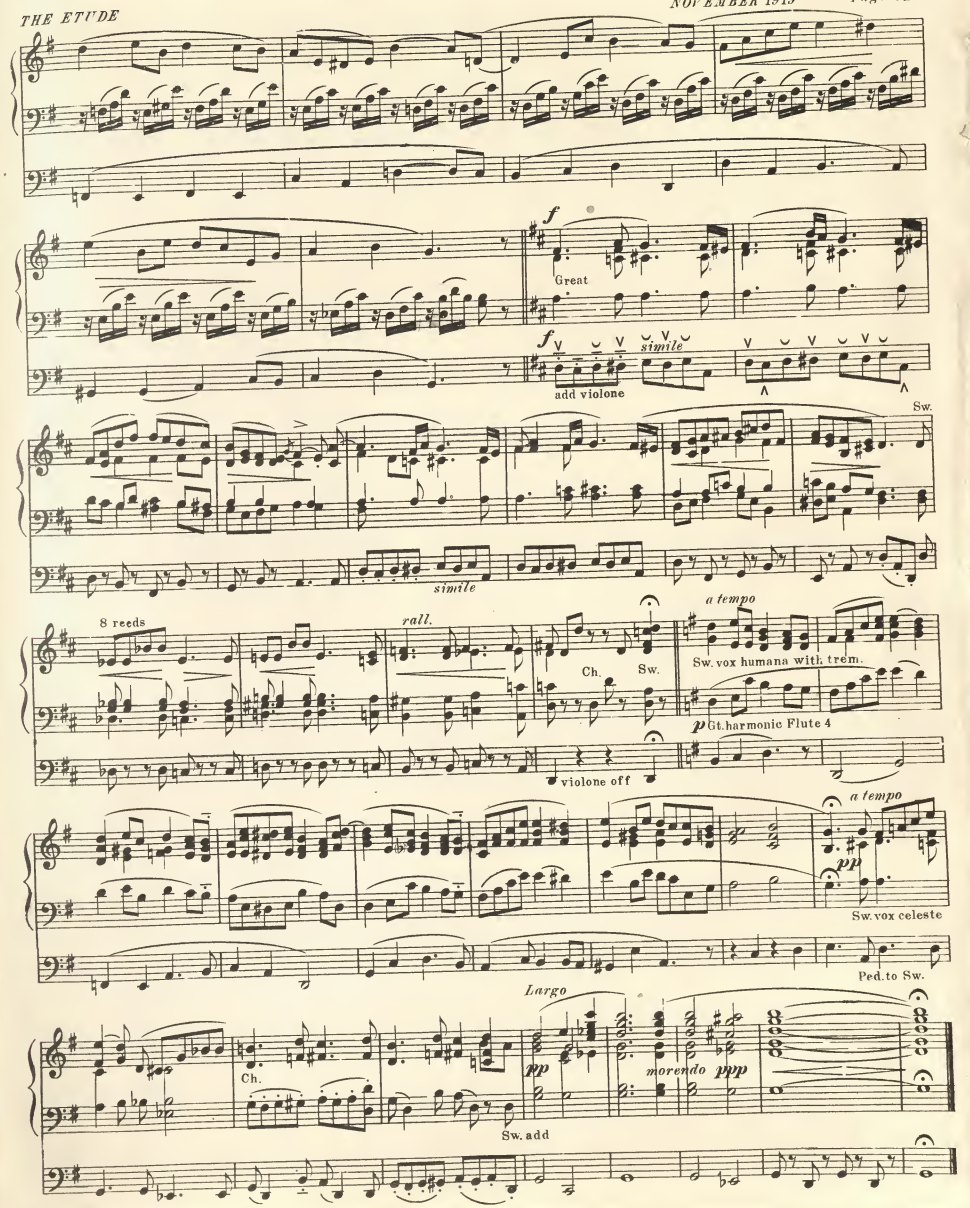

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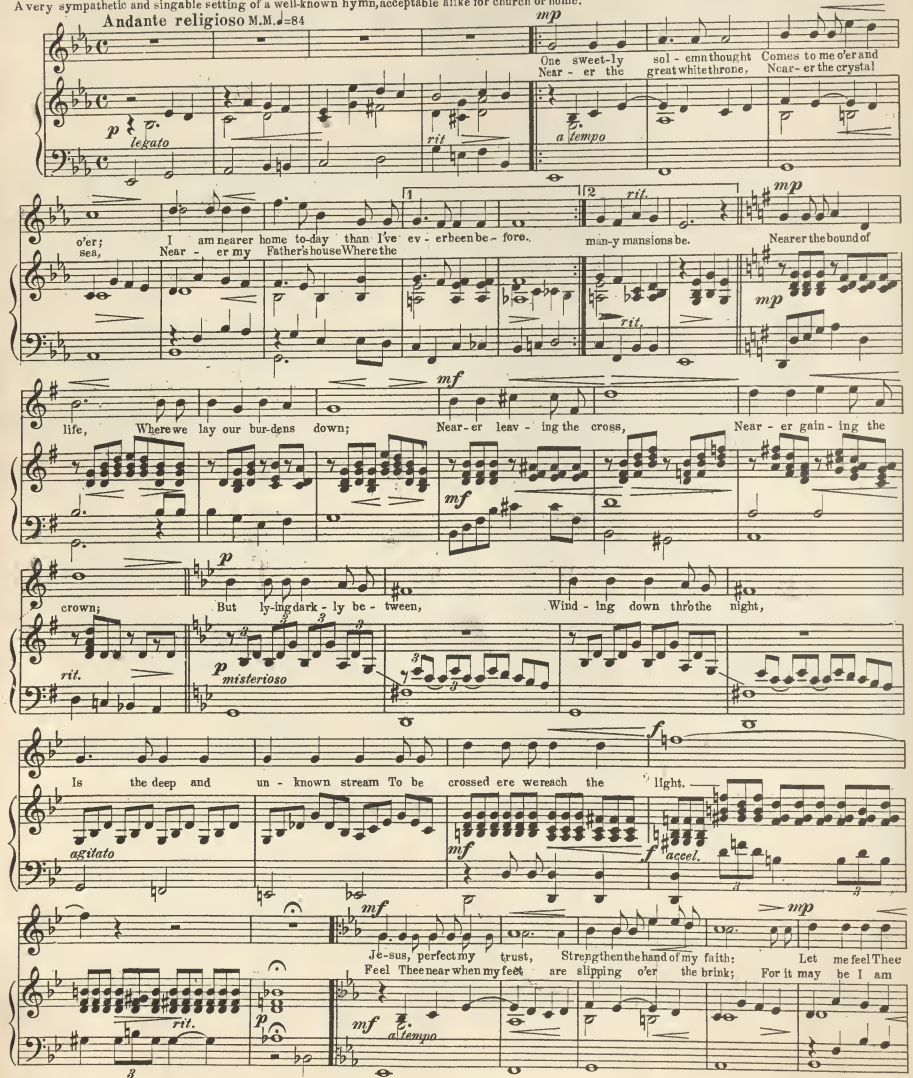

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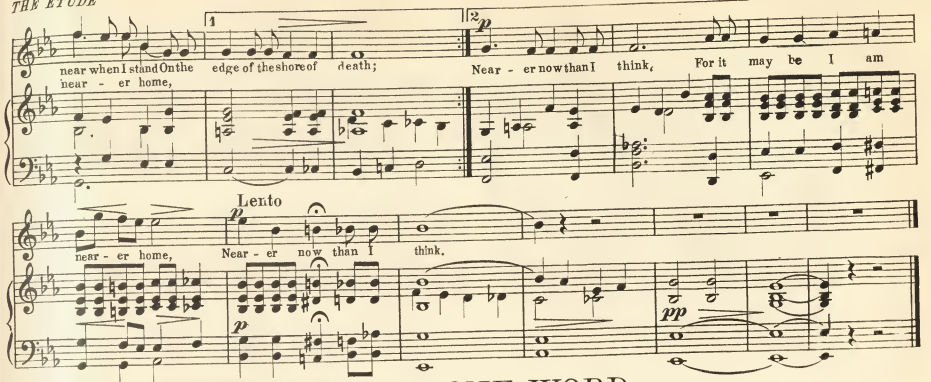

SAY BUT ONE WORD

C. S. MONTANYE

A. LOUIS SCARMOLIN

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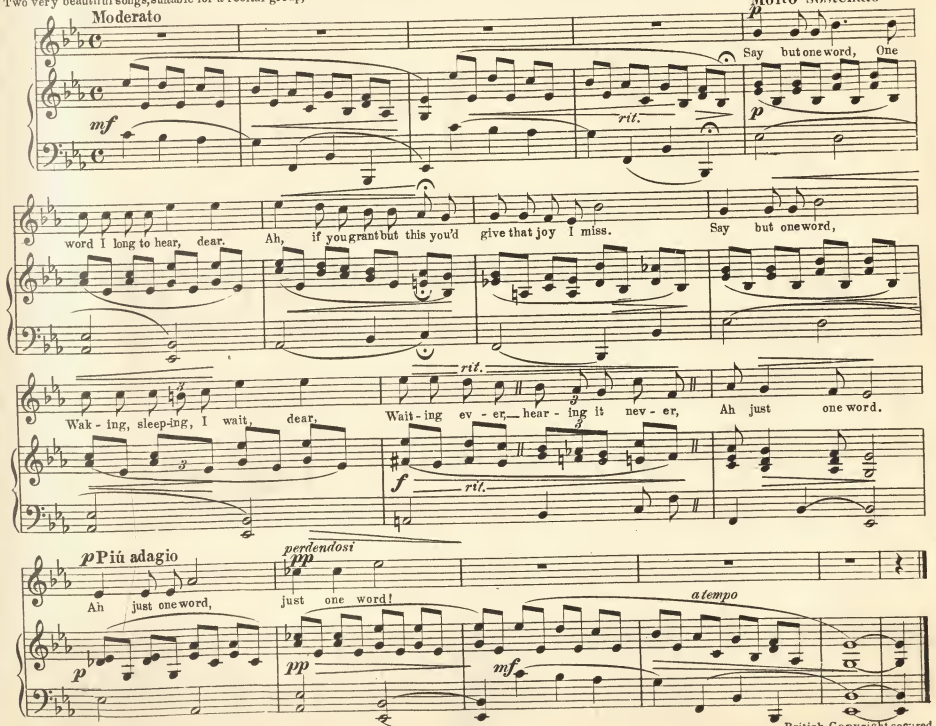

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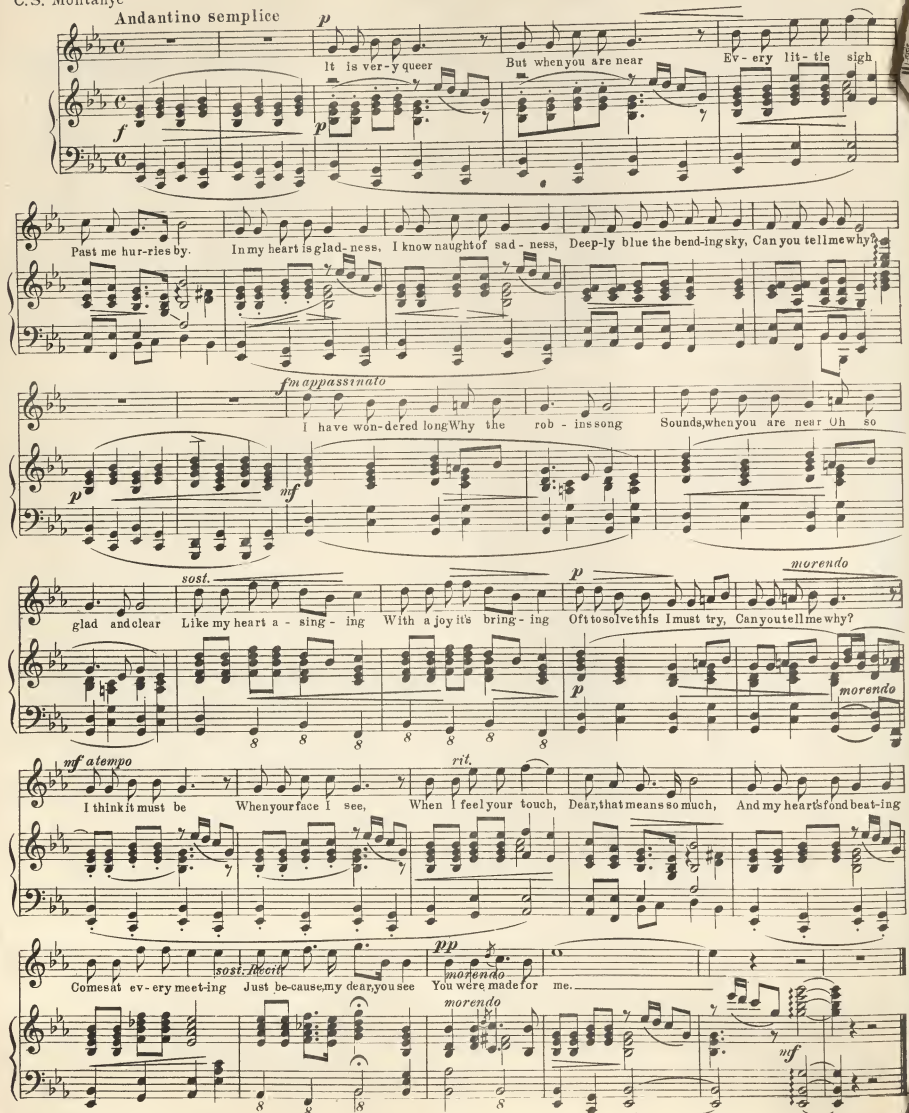
CAN YOU TELL ME WHY?

C.S. Montanye — A.LOUIS SCARMOLIN



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Musical Terms Frequently Mispronounced

By E. A. Van Haaven

ANYONE entering upon a business or profession should know the accurate pronunciation and meaning of all the terms used in that business. This goes without saying. In the profession of music it should be the same. Yet how often we hear budding musicians perpetrating the most absurd and ignorant pronunciations. Here are a few most frequently mis-pronounced terms. People say:

accompanist	accompan-y ist for accompan-ist (there are only 4 syllables in this word—not 5).
prelude	pree-lood for prell'-ude (in French approximately Pray-leed).
crescendo	cres-endo for cres-shen'do.
maestoso	ma-y-stoso for mah-es-to'-zo.
accelerando	ac-seller-ando for ac-chel-er an'do (ch has the sound of tch or of "ch" in church).
marcato	mar-cay-to for mar-cah'-to.
pizzicato	piz-zi-ca-to for pitz-i-cah'-to.
cello	chello for tchel'-lo (like ch in church).
violoncello	vi-o-lin-sello for vee-o-lon-tchel'-lo.
piu mosso	py-u mosso for pee'-u mos'so.
finale	fy-nal for fee-nah'-lay.
pianoforte	piano-fort for pee-ahn'-o for'-tay.
decrescendo	dee-cres-endo for dec-cres-chen'-do.
calma	cam (to rhyme with clam) for cahl'-ma (molto calma).
encore	enn-core for ahn'-core.
Mascagni	Mas-kag-nee for Mas-kah'-nyee.
Beethoven	Beet-hoven for Bay'-to-ven.
overture	overchure for o'-ver-ture.
Chopin	Chop-pin for Show-pāh(n).
Mozart	Mozart for Mo'-tzart.
Bach	Baysh for Bahch. (a slurred "ch").
Dvorak	De-vor-ak for Dvor'-shack.
soprano	sopranno for so-prah'-no.
allegro	ally-gro for āl-lay-gro.
colla voce	colla vo-see for col'la vo'-chay.
pedale	pedal for ped-ah'-lay.
dolce	dolse for dol'-chay.
concerto	con-sert-o for con-chair'-to.
da capo	da cappo for dah cah'po.
vibrato	vibray-to for vih-rah'to.
mezzo forte	mezzo-for-tee for metz-o for'-tay.
dolcissimo	dol-siss-imo for dol-chiss'-eem-o.
tempo primo	tempo pry-mo for tempo pree'-mo.
recitative	res-itaytive for res'-ta-teef.

Look this list over very carefully. You *may* be guilty of a mispronunciation without being aware of it. It is true you can play just as well if you pronounce them all wrong, but it is worth while to be accurate and to treat music with the dignity it deserves.

Practicing Efficiently

By A. B. Paster

PUPILS tell the teacher that they can't produce the needed results on account of the other work which they are compelled to do, and that if they could afford to practice about two or three hours daily all complications would be cleared.

One hour a day, systematically employed, is quite enough for young children; and the delicate ones should not overstep it without due consideration. In order to apply this time (one hour daily) effectively I have arranged a program of practice. This outline has lessened the distress for my pupils, and is producing results.

There are undoubtedly many others who are also under this handicap of figured time, and if they also will adhere to this program they may be assured positive results. The time table is as follows: Devote ten minutes each to (*b*) arm, wrist, and finger drill; (*a*) scales, (*c*) technical exercises. The remaining half-hour of the time could be devoted to solo playing. A division of this kind may be considered a fair apportioning of labor, for it gives half the time to drill work, and half to applying the drill work.

This time table will also be found sufficient to keep a trained player's hands in proper condition, and if spent correctly is more helpful to the student than three hours or more. For, during this long period of time the physical condition of one may lag in energy because of actual fatigue. If, however, one has plenty of time and really must devote more time to practicing it should not be done consecutively, but in set periods, and between periods one should indulge in physical exercises in the open air—exercises that employ the vital muscles of the trunk and legs.

At the end of the day's practice one can renew the vitality by deeply breathing in the open air, counting ten (10) while inhaling and ten (10) while exhaling. Repeat this process about ten or twelve times daily. This helps to eliminate the waste matter and to oxygenate the blood stream.

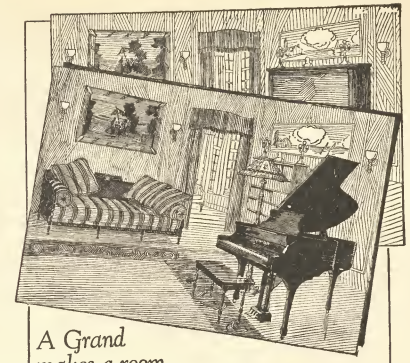
The Orchestral Triangle as an Aid to Rhythm

By Mrs. Susie Bristow

ONE little way I have of helping the children to keep good time is to have a triangle and as soon as they have a piece well enough beat time as they play. Then I let them beat while I play, sometimes their piece and sometimes, when there is time, a harder one of my own. It is surprising how many children *cannot* at first beat or keep time with the triangle. How they play as well as they do is a wonder to me.

A triangle may be bought of any large dealer in musical instruments for from 50 cents to $1.00, and rightly used, will prove a most valuable investment. Many children need just some such thing to awaken their rhythmic sense.

NOTE.—*Antra's Dance*, by Grieg, edited by Wm. Sherwood, has the places marked where triangle is used. It would be an interesting treat to any young pupil to be allowed to attempt these triangle notes at the proper places while the teacher plays the piece.



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Edited for November by LOUIS ARTHUR RUSSELL

"The Human Voice is Really the Foundation of All Music."—RICHARD WAGNER

Tradition, the Vocalist's Bugaboo

By Louis Arthur Russell

TRADITION is an ignis fatuus of history, the hearsay of fact and fancy. The student of music should seek more authentic precept than can ever be offered by tradition, which is based upon nothing more reliable than the caprice of memory. When an artist offers no reason for his interpretation than that it is traditional, he is on unstable ground. Singers who go abroad in search of traditions return with fussy "frills" usually born of the imagination of the "masters" to whom they have paid honest American dollars. We have seen vocal scores blackened by pencil marks denoting "traditional breathing places," "traditional nuances," "traditional interpolations of embellishments, etc., to which are usually coupled the name of some dead artist. The teachers who "sell" these "traditions" are often fraudulent pretenders.

The voice of the dead has a great charm for many people, but it is usually in the class with superstition. Tradition is a "bugaboo" which has held the spirit of truth and the spirit of progression in chains for centuries and has kept the living of all ages in the control of the dead, whose "messengers" have often lied as they "revealed" the voice of other days.

Music, especially vocal music, because of its essentially spiritual nature and its evanescent physical characteristics, has been a fruitful field for the befogging of its votaries through the watchword of tradition, and with all the enlightenment of the twentieth century we are still laboring under the incubus of superstition in our art as well as in other branches of spirit and mind culture.

Worthy Traditions

There are worthy traditions in all walks of life, but these are of the spirit and abstract, and are all written in the pages of history, needing no special necromancy or clairvoyant "professor" for their revealing.

The traditions of a nation, of a sect, or of a class, bespeak this general spirit; but the written law offers the only tangible guide or rule for faith and practice. The spirit of "Magna Charta" or "Plymouth Rock" may be evoked to exalt us in our strivings for a better society, but the traditions give us only the abstract of the loftier purposes of historic days and of the ideals of the pioneer progressive souls, reaching for man's rights; the tangible results are written large in recorded fact. Traditions are of value only in so far as they squire with the laws of progress, or virtue and morality, of taste and sense in art.

When a tradition has been tested and its truths and its virtues determined through man's experience and judgment, its useful attributes are lifted from the veiled chambers of memory or of fancy into the open day of realities and it becomes a fixed fact in religion, in law, in sociology, in art or science. Alchemy, astrology, oracular declarations, fetich worship, orientations and jeremiads based on faith in the "good old times" are all superstitions and must finally give way to attested fact.

The Singer's Search for Traditions

The singer who seeks the traditions of his art usually seeks to know interpretations of the eminent singers of former days: that is to say, how far and in what way they deviated by addition, omission or alteration from the written symbols of the composer.

It is true that in the earlier days of the Italian supremacy in operatic vocal art composers often left in their scores places for singers to insert their own cadenzas, and thus left "gaps" in the aria which have been variously supplied by vocalists through several generations. It is also a fact that singers with voices of especial range or limit have (often) taken liberties with composers' scores, and have changed, added to, or omitted, notes or phrases which were inconvenient, impossible or distasteful to them.

Many of these alterations have been recorded, still more have been discarded or lost. It is probable that the greater mass of these alterations were of personal value only and were in nowise improvements on the original score; but in the efforts of teachers to prove their personal superiority, the unreasonable search for a better-than-the-present-way has been fostered and played with and the fetich "tradition" has been made a very profitable studio slogan by more or less unreliable "masters."

It is a fair proposition that the worthwhile alterations or special means of interpretation in the classic repertory are to be found in all reliable, well edited editions now in print. Publishers are, as a class, quick to appreciate the whims of the music student and the practices of the commercially enterprising teacher, and therefore the better class of publications of vocal music may be relied upon to reveal the credited "traditions," or at least those universally accepted.

Any remembrance of how a departed teacher "said" Mlle. So-and-So sang the grand air from Puritani is sure to be alloyed by human error in memory and by the usual "varying of verity" in frequent passages from mouth to ear; but if told with sufficient force and maintained (whatever the variations) firmly enough, there will always (perhaps to the end of time) be foolish virgins who will refuse to keep the electric light of present-day knowledge "turned on" and will prefer to believe the tale of the clever Signor Alexander, whose grandmother had it direct from her grandfather's vocal teacher, and in the darkness of wool-covered eyes the fair virgin of art will strive to twitter a cadenza which "Bellini" was "delighted" to accept as an improvement on his score.

"Tradition Marks"

Traditional markings have often been the undoing of young singers who in studying "traditions" have lost the essence of their art. I recall an occasion when a distinguished American singer came to my studio to "look over" his part for a performance of "St. Paul" which we were to give. As the conductor of the concert, I was concerned in his work and asked him regarding a mass of pencil markings on his score. "Oh," said he, "these are Walker's Traditional Breath marks." "Ah, and who is Walker?" said I. I was told that he was a distinguished master abroad. I had never heard of him, nor have I since, but the point is: "What can be the importance of tradition in the matter of 'where to breathe' in an oratorio air?" Here was a splendid artist allowing a man to mark up his book with "traditions" on a subject which to the singer should be and doubtless was well known before he left our land to cross the Atlantic for a foreigner's traditions.

A more tragic incident of a similar nature occurred some years ago when I was booked to conduct a performance of "Samson and Delilah." At the rehearsal the "Samson" of the occasion stood close to me, and looking at his book directly under my eye, I saw it very peculiarly marked with a variety of circles, birdseyes, squares, etc. I was told that they were traditional markings as to breath, tone, etc. I expressed a hope that he would at the evening performance be able to get through the maze and reach the top note; but, alas, at the performance all went finely until the splendid fellow and fine artist came to the B flat in the duet with Delilah, and then he "came a cropper." I never learned whether he tried to jump through one of the rings like a bareback rider who makes a leap for it, or what was the matter, but it was a sorry moment and the climax was vocally ruined; the singer surely was lost in the maze of "traditional signs" and forgot how to sing.

These are typical cases; seeking for art precepts through unrecorded traditions is to indulge in a delusion. The true traditions of our vocal art are recorded, and when recorded they cease to be merely traditional and have become a part of the acknowledged law, a statement of fact or of supposed fact.

Tradition is accepted and recorded by enlightened man, or is repudiated and discarded. Dependence upon unrecorded articles of faith in vocal art is a folly. The worthy traditions should be known by all serious students of singing, and they have long since been the common possession of the profession.

The real artists of to-day, as of former times, frequently alter special passages in their favorite arias, inject a bit of fioritura or a note of embellishment; when these bits of personal conceit are "musicianly," as we say, and really fit the voice of the artist, we accept the alteration. If, as is often the case, they are inappropriate (ill fitting) elements of mere display, attempts to imitate superior artists, or when they are of such extreme character as to destroy or impair the integrity of the original melody, they are condemned by musicians of judgment. Often these "improvements" are given to the singer by a more or less clever teacher, who may name them "traditional," or boldly and more honestly admit that he "writes them in" for the special use of his pupil, a legitimate thing, if done musically, with good judgment, and without detriment to the original.

It is well for the vocal student and aspirant for a place in public service and approval to fix in mind some facts regarding the development of the voice and its use in interpretation.

To-day and Yesterday

The traditions of the old Italian regime which we may call worthy and are fit subjects for our study are all recorded and need no special expert exposition.

The most successful vocal masters demanded of their pupils:

a—A close study of music as an art science. Musicianship was a prime requirement.

b—Control of breath.

c—Control of speech-sounds; distinct enunciation and clear articulation.

d—Pure tone and facile execution.

e—Rational emotional delivery of the phrase, with control of nuance, rhythmic and dynamic.

Music reading was imperative as a vital part of the development of musicianship.

What more of the traditions of vocal art do we need to-day? There is no tradition which can possibly give us the positive tempos of the artists of long ago. Beethoven rebelled against metronomic tempos when he declared that he never played or conducted his own compositions twice exactly alike in speed. During Beethoven's time the leading orchestras of the world, especially in facile Paris, found his contra-bass parts "impossible" at the tempo indicated by the composer, so the traditions of tempo are lost in the progress of time and the development of instrumental efficiency, the increased stress of modern life and modern development in music.

Even the absolute demands of the metronomic marks during the last century are not heeded by the artists or conductors of the present day; many classic compositions proving most wearying to modern audiences if dragged through with unchanging tempo conforming to the metronomic mark of the composer.

From all of this preamble I draw the following conclusions for the benefit of inquirers regarding the study of traditions:

Become a musician. Learn to know fully the intentions of a composer by a complete mastery of his music page. This is the one great necessity which the average singer never accomplishes. He is constantly leaning on some one more accomplished in music than himself, and he alone of all classes of music workers is the one who fusses over the traditions of his art.

With the accomplishment of the recorded items of voice study (see above) necessary for all singers, the student who is a musician will find that the music page in its original form as it left the composer's hand will supply the necessary directions for complete interpretation.

With the masterly editing through which the great classics have passed for the editions of modern publishers, the student is supplied with all necessary data as to former errors in printing, former and present differences of opinion as to certain mooted notes or passages, or characteristic opinions and practices of artists as to interpretation.

The great tradition on which we *should* rely is "musicianship." When this is realized one may readily square the modern intensity of spirit with the classic spirit of repose, and, quickened by the life of the day, the spirit of the classic period or the classic composer will not be violated but exalted if artists will work faithfully toward real efficiency and master, as did the singers and players of former days, the technic of their art.

The requirements of to-day in the field of music are far beyond the art of a century or more ago, yet the requirements of technical efficiency and complete musicianship are as necessary as ever. The traditions which demand strenuous devotion, labor and ardent constancy of purpose are the mileposts of the royal road to success in musical art.

Can You Pass This Voice Teacher's Examination?

THE ETUDE is indebted to Dr. Walter L. Bogert, former President of the N. Y. S. M. T. A. for the following data regarding the examinations adopted by the New York State Music Teachers' Association. The examination as a whole is simple enough, but we know some voice teachers who would certainly find some of the requirements a great hardship.

Examination for Certificate of Associate Teachers of Singing

1. Statement to be signed by candidate:

I, ..., do hereby testify and declare that I have had three years' experience as a teacher of the art of Voice Production and the Art of Singing in the following places:

and that I have studied Voice Production and the Art of Singing under the following masters for the periods set opposite their names:

Signed: .....,

(Address) .....

2. (*a*) Sing one song in Italian.
(*b*) Sing one song in English.
(Songs to be of moderate difficulty or even easy, and to be approved by examiners.)

Judgment will be based upon Tone-Production, Diction, Phrasing and Interpretation.

3. *Singing at sight*, words and music.
(A hymn-tune may be given.)

4. *Playing* a simple accompaniment.
(To be chosen by examiners.)

5. *Dictation:* Two brief (four measure) melodies; keys to be announced; tonic chords struck; each melody to be played three times. (To be chosen by examiners.)

6. *Questions on Physiology of Tone Production and the Art of Singing as set forth in standard works on the subject:*

(*a*) What text-books or treatises on Tone Production and the Art of Singing have you found the most helpful?

Give an outline of the ideas of any one of these authors.

(*b*) Describe the positions of the body, the chest, the shoulders, the head, the jaw, the lips, and the tongue, which you advocate as best for the singer.

(*c*) How is a tone produced by the voice?

(*d*) What part do the lungs, the larynx, the mouth, the tongue, the lips and the nose play in voice-production?

(*e*) Describe the act of breathing, naming the principal muscles used in inhalation and exhalation.

(*f*) Describe two or more methods of breathing used by singers, indicating your preference with reasons.

(*g*) What do you understand by the term "Resonance?" What by "Reinforcement?"

(*h*) What portion of the body can give resonance?

(*i*) Mention the most talked of forms of resonance and express your opinion as to their value and application to the range of the voice.

(*j*) Do you believe in registers? If so, how many do you recognize?

(*k*) How would you apply the idea of relaxation to the act of singing? Must there be tension? If so, where?

(*l*) Mention four or more general varieties of the human voice, stating whether possessed by men or by women, giving also approximate range and characteristics.

(*m*) Give composers' names of any sets of vocalises you have found useful.

(*n*) What characteristics do you consider essential in selecting songs for beginners?

(*o*) Define Attack, Sostenuto, Legato, Cantabile, Staccato, Messa diVoce, Portamento, Phrasing.

(*p*) State the difference between "Folk-Song" and "Art-Song."

Analytical Harmony

7. (*a*) Analyze the following examples, indicating under each chord, by a large or small Roman numeral, its root and quality (major or minor), and by small arabic figures, its inversion, also marking over each example the strong and weak accents in each measure by (—) x (.).

(*b*) Using accidentals instead of key-signatures, write out in quarter notes (1) the ascending scale of B flat major, and (2) the minor scale of C sharp, using the melodic form ascending and the harmonic form descending, indicating under both scales by the terms "step" and "half-step," the distance each scale-degree is from its neighbors.

(*c*) Which is the primary or principal chord of the seventh and of what intervals is it composed?

(*d*) What is a cadence? Name two or more varieties.

History

8. (*a*) In what century and country did opera originate?

(*b*) In what century and country did Palestrina live and in what forms did he write?

(*c*) In what century and country did Johann Sebastian Bach live and in what forms did he write?

(*d*) Mention the names of three or more of the most famous composers of Oratorio, giving their nationality, approximate date, and best known works.

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(*e*) Mention the names of ten or more of the most famous composers of opera, giving their nationality, approximate date, and best known works.

(*f*) Give the names, with nationality, and approximate date, of ten or more of the most famous composers of songs, mentioning if possible, one or more works of each.

Re: Traditional Rendition

Q.—I understand that in Oratorio there are certain traditional ways of singing arias. How is one to form a clear idea of what the correct rendition may be?

The accredited traditions of oratorio interpretations are to be found in the best editions of recent publications.

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In your quest for the best rendition of an oratorio, aria or chorus, make sure of your own ability to comprehend the composer's score. Be a musician. If you are not confident of this ability, consult the most experienced of teachers and conductors and use the best obtainable editions. See article Traditions, etc., Vocal Department, October ETUDE.

Opera Under Difficulties

The various performances of light and grand opera that have been given from time to time, in tents, by the different Chatauqua organizations in parts of America, have often been given under very trying circumstances. The canvas opera house leaves much to be desired, but on the other hand it is said, that the appetite for opera of any kind in some parts of America has been so developed through the talking machine that organizations which years ago faced certain failure under similar conditions, are now doing exceedingly well. All this augers well for the operatic and musical prowess of America. At the some time it is continually creating a demand for the best opera when that can be had.

The greatly increased wages of labor has let thousands of musical instruments into American homes where the possession of such an instrument was only a dream a few years ago. The manufacturer of one of the most expensive pianos made, recently reported to the writer that he was then 2,500 instruments behind the capacity of his factory and spent most of his time in propitiating people who demanded pianos at a price far in advance of that which the same pianos were selling for, before the war. This demand is reflected in opera and it is not surprising, therefore, to see our great opera houses crowded despite the seven dollars a seat now asked in New York. It is simply the old question of supply and demand and it would not be impossible for the price to rise even higher—say ten dollars a seat.

In fact, in Mexico City, the price for first-class opera has long been ten dollars and the same price has been the order in South American centers. Miss Lucille Lawrence, formerly a member of the Metropolitan Company, who has been singing leading rôles with Titto Ruffo in Mexico, tells something of the great difficulties facing opera singers in Caranza's capital. The altitude often plays odd tricks upon the singer. Some singers accustomed to singing in low altitudes are surprised to find their efforts in a mountain plateau city, like Mexico, disastrous. Hemorrhages are not unusual, the blood coming from the mouth, the nose or the ears. According to Miss Lawrence, these mal-advertences are taken as a matter of course, if the singer is unable to take an encore he mutely holds up his blood-stained handkerchief to a wildly applauding audience.

"Getting the Swing of it"

By T. L. Rickaby

A FUNDAMENTAL principle in all music study is that of rhythmic perception. The problem of teaching or learning time is not one of any great difficulty, because the principle underlying it is one involving simple numbers, equally simple fractions and proportion. The principle of rhythm, however, is not one of figures but of feeling. To train the average pupil to play two, three or four notes to a count, and to make him understand the difference between the six-eighths in a measure of three-four time and the same number of eighths in a measure of six-eight time, are not always easy tasks. This is what might be called the arithmetical part of time and rhythm, and the Mason system of scales and arpeggios are of the greatest value in this connection; but to develop the inner feeling for rhythm is a still harder task, and of greater importance, and it must be developed if possible.

Exercises of various kinds may be invented. For example, a chord—any triad—may be repeated indefinitely in twos, threes and fours till the player catches its "swing," "sway," "surge" or whatever the regular rhythmic pulsing might be called.

Another way, and probably a better one, is to select two or more lines of poetry which correspond in meter to the rhythm of music. For example:—

"Bird of the wilderness
Blithesome and cumberless."

These words, spoken with a more or less exaggerated emphasis offer a good illustration of six-eight rhythm. Other passages may be found to illustrate two-four, three-four and other rhythms. To some extent they will lighten the labor that the development of this inner feeling for rhythm involves. At any rate the attempt must be made with care, fidelity and patience.

ONE of the greatest dangers which beset a concert-player who has to keep a large audience interested for an entire evening, is to sacrifice the composer's intentions in favor of mere brilliance of technique. He is apt to forget that he is out to interpret greater intellects than his own, and he is tempted to think that the audience wishes to hear what Mr. Blank can do, rather than what John Sebastian Bach has to say. I have heard some players rattle off a Bach Fugue at breakneck speed, and the irreverence of the proceeding has more than sufficed to discount any pleasure derived from the technique displayed.—*New Music Review.*

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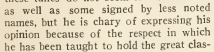
Sources of Some Well-known Hymn-tunes

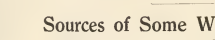
By Edwin H. Pierce, F.A.G.O.

In almost any hymnal, tunes may be found here and there attributed to such noted composers as Beethoven, Mozart, Mendelssohn, Weber, Schumann, etc. The average musical person, unprofessional, but of good taste and reasonably well informed, is often inwardly conscious that these tunes do not seem to hit the mark as well as some signed by less noted names, but he is chary of expressing his opinion because of the respect in which he has been taught to hold the great classical composers. He would be quite justified, however, in stating such an opinion with the utmost frankness; none of the great composers named ever wrote any Anglican or American hymn tunes, and the effort to arrange certain excerpts from their works in this manner is almost always accompanied with a violence to the original idea, amounting in some cases to a caricature. There are a few fortunate exceptions, however, and we shall be pleased to take notice of these as well as of those which have less warrant for existence.

One of the few really good hymn-tunes borrowed from outside sources is that set to the Christmas hymn, "Hark! The Herald Angels Sing." This is taken from Mendelssohn's Festival Cantata for male chorus and orchestra, celebrating the Invention of printing, composed for the Gutenberg Festival at Leipsic held in 1840. The original words read "Gutenberg, that clever man," etc. It is really a matter for congratulation that it has been taken from a work where it could have but a transient and limited use and set in an excellent hymn-tune arrangement by W. H. Cummings.



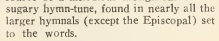
The tune found in the Episcopal Hymnal (and several others) under the title of "Sardis," is taken from Beethoven's *Romance for Violin and Orchestra*, Op. 40, where the opening strain is played by the solo violin in two-part harmony, but in the key of G, not F. This makes a fairly singable hymn-tune, though often taken too fast for its proper effect.



Gottschalk's *Last Hope*, a piano piece very popular in a past generation is the source of a melodious though rather too sugary hymn-tune, found in nearly all the larger hymnals (except the Episcopal) set to the words.

"In the dark and cloudy day
When earth's riches flee away."

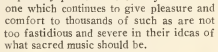
Here, possibly, is one case where arrangement means not *derangement*, but actual improvement. The original piano-piece was one filled with easy arpeggios, scales, and other cheap and obvious technical devices in accordance with the popular pianistic taste of Gottschalk's day, but now hopelessly *passé*, while the hymn-tune is one which continues to give pleasure and comfort to thousands of such as are not too fastidious and severe in their idcas of what sacred music should be.



The tune called *Pleyel's Hymn* appears in many Protestant hymnals (though not the Episcopal) as a setting of the words

"Children of the Heav'nly King
As ye journey, sweetly sing."

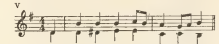
It is also in use, with quite other words, in the ceremonies of a well-known fraternal order. Originally it is the Theme for a group of variations in a duo for two flutes (or flute and violin) by Ignaz Pleyel. Here again we cannot complain that the arranger has done any violence to the composer's idea.



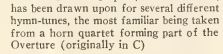
The tune called *Canonbury*, attributed to Schumann and set to the words

"Forth in Thy name, O Lord, we go"

is a sad perversion of Schumann's lovely *Nachtstück in F*. One feels like exclaiming with Quince in Shakespeare's *Midsummernight's Dream*, when he saw his companion's head changed by fairy magic to that of an ass.—"Bless thee, Bottom, thou art translated!" For one thing, the tempo when used as a hymn-tune is far too rapid, giving a rather jerky effect; for another, one misses the charm of the crisply arpeggioed chords heard in the original. Solid four-part harmony means a totally different effect.



Weber's famous opera, *Der Freischütz*, has been drawn upon for several different hymn-tunes, the most familiar being taken from a horn quartet forming part of the Overture (originally in C)



The words set to this tune,

"My Jesus, as Thou wilt
Oh, may my will be Thine,"

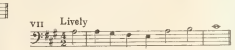
seem to fit the sentiment af the music without violence, but the tune is somewhat too ornate for congregational singing, serving better as a choir number.

The famous psalm-tune, *Old Hundred* (in England, *Old Hundredth*) has an interesting history. At the time of the Reformation, when various prominent Protestant leaders desired to introduce the custom of congregational singing, there was no store of sacred music, *per se*, suitable to draw from for that purpose. Probably they believed (like Wesley, at a later date) that "the devil should not be allowed to keep all the best tunes;" possibly, too, they were in the position of the newly organized amateur brass band, having as yet a very limited repertoire, who, when called upon at short notice to play for a funeral, rendered *Yankee Doodle* very slowly, to make it solemn. At any rate, what they actually did, at first, was to take popular tunes of their day, sing them slowly and harmonize each beat separately, thereby gaining a certain dignity of effect. *Old Hundred* was one of these; originally it was a rollicking little French love-song, beginning

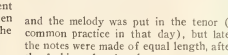
"Il n'y a icy celluy qui n'ait sa belle"
("There's nobody here without his girl")

This dates from the fifteenth century, and we give the original antique French spelling.

As first transcribed it had the following rhythm:



and the melody was put in the tenor (a common practice in that day), but later the notes were made of equal length, after the fashion of a chorale.



Its name is derived from its being used as a setting for a metrical version of the Hundredth Psalm.

When all is said and done, it still remains true that the best hymn-tunes are those composed directly by those who have made hymn-tunes a specialty; Barnby, Dykes, Hopkins, Monk, etc., or even our own old Lowell Mason and Thomas Hastings, whose worth it is the fashion to grossly underestimate in this day.

It was our original intention to quote from and comment upon several hymn-tunes whose sources are found in the works of Handel, Mozart, Joseph Haydn and his less-known, but very talented brother, Michael Haydn, but lack of space forbids. Another very interesting branch of the subject is that of hymn-tunes adapted from Gregorian tones and other ancient plain-song, but this would be worthy of a separate article.

Organ Music and the Public

Why does organ music on the average interest the public less than certain other branches of music? Why do artists like Kreisler, Julia Culp or Bauer hold audiences spellbound? In the first place, they have "something to say," and the technique and musicianship by means of which it can be said effectively. In the second place they have little or nothing of a mechanical nature to deal with which might interrupt their intimate personal contact with an audience. The violin strings throb with emotion by the pressure of the player's own flesh upon them. In the case of singers the entire vocal mechanism is a part of their physical being.

Organ playing will always lack this intimate appeal to a certain extent. But the term "dead tone" applied to organs often means that the organist is a "dead one," so far as mastering the organ is concerned.

The organist cannot communicate his emotions to the audience unless he has a broad, comprehensive theoretical and mechanical training, and a wide knowledge of all forms of music, sacred and secular, gained by study of the music itself, and hearing it performed by the leading artists. Especially valuable is the study of music of great dramatic power, of energetic rhythm, and that requiring a light touch, delicacy and grace. Thus he will be constantly reminded of the limitations of the organ—the tendency to a heavy, lifeless style, devoid of rhythmic movement, the limited capacity for minute shading, the lack of dynamic accent—and being conscious of these limitations, will find some way to overcome them.—FRANK S. ADAMS in *The Console*.

The Beauties of Unmixed Tone

By E. H. P.

Combination pistons and the Crescendo Pedal are valuable adjuncts to the mechanism of the modern organ and we would not willingly abandon them, but they are responsible in many cases for a lazy one-sidedness in the registration of organists, who fail to avail themselves not only of the infinite number of combinations possible in combining stops by hand, but more particularly do not realize the beauties of certain *unmixed* tone. For example: there is no organ-tone more majestic and beautiful than that of a good 8 ft. Open Diapason used entirely alone. The Melodia and Dulciana together form a combination of well know usefulness, but for a solo passage the Melodia alone gives a far clearer and more beautiful effect, taking the place of the Concert Flute in small organs which are not provided with that stop. There is a tradition (handed down from the days when the Stopped Diapason (or Lieblich Gedackt) was the only 8 ft. stop on the Swell which had a complete compass), that the Stopped Diapason should always be used with combinations, but modern string-toned stops sound much more characteristically "stringy" without it. Composers familiar with the art of Orchestration are aware that a solo passage loses much of its personal "solo" effect if rendered by two or more instruments in unison; organists should bear this in mind, although it must be admitted that an Oboe or Cornopean is often improved in quality by unison with Diapason tone, especially when not quite up to the mark alone.

In adding 4 ft. tone, regard should be had for the character of the 8 ft. tone below it, the *timbre* to be similar where possible. A 4 ft. Flute tone will combine fairly well with any 8 ft. quality, but a 4 ft. String tone above an 8 ft. Flute tone, or a 4 ft. Diapason tone (usually known as "Principal" or "Octave") above an 8 ft. Flute tone or String tone is simply vile.

In this last paragraph we may appear to be digressing from the subject, but the point is, to build up a tone which shall have a proper consistency and so *sound* unmixed.

Some organs have certain 16 ft. and 4 ft. stops of beautiful and characteristic quality. The majority of organists never use these except in the well-known conventional manner as parts of combinations, but they may often be found available as solo stops or even for harmony, by using them alone and playing an octave higher or lower on the keyboard, as the case demands.

The present writer for some time played a very old, but really excellent Jardine organ which had a beautifully voiced soft mixture on the Swell, under the name of "Cornet." On some occasions he used this entirely alone *as a solo stop*, accompanying it with the Dulciana on the other manual. The effect was not unlike the "Orchestral Oboe," when used in the proper part of its compass. This is an extreme case, and indeed we have never met with another organ in which it could be duplicated with satisfaction, but it serves to illustrate the advantage of experimenting with all resources at hand.

(By the way, the suggestion made as to using 16 ft. or 4 ft. stops in an 8 ft. sense, to obtain variety, would not hold good in an organ built on the "Unit" plan, which is now unhappily becoming only too common, but only on one with a genuine honest set of pipes for each stop.)

Getting Acquainted with a Strange Organ at Short Notice

There is perhaps no more trying experience for an organist than to be called to play on a strange organ, especially a large one, with no opportunity to practice on it, unless it is to have his first opportunity for practice embarrassed by the presence of a committee of critical outsiders. The writer knew of one particularly exasperating case where a thoroughly competent organist of long experience applied for a position as a theatre organist; the organ was of a make unknown to him, and he took so long in making a preparatory examination of the position of the various stops and pistons that the manager impatiently jumped to the conclusion that he knew nothing about it and sent him off without even a trial. We are happy to be able to record, however, that a few weeks later he secured a similar and even better position in another theatre, where he gave excellent satisfaction.

To avoid the possibility of such unpleasant occurrences as that just narrated, it is well to have a certain routine which will carry one through the worst part of the ordeal. In describing this we take for granted that the organist is adept to some extent in the art of improvising, and that he is familiar with the principles of registration in general. (To teach registration to a novice would be quite a different proposition.)

A Mental Picture

First, take time (but not *too* much time) to glance over the stops and make a mental note of the position of those belonging to each manual and to the pedal. Ascertain by trial whether the pistons move the stops or affect "blind" combinations and if you are not perfectly sure you are familiar with the combinations, set the zero pistons, making all stop-changes by hand for the time being. (Later we will speak of the use of the pistons.)

Begin with a single soft 8-ft. stop on the Swell and improvise on that manual, having previously drawn the Sw. to Ped. coupler and a single soft 16-ft. stop on the Pedal. At first play solely on the manual, but presently add a part for the pedals: also try the effect of the swell-pedal and note whether its influence is great or only moderate. Build up your tone as you go on, adding stops in this order: 8-ft. flue stop, 4-ft. stops, light reeds, 2 ft. and 16-ft. stops, heavy reeds, mixtures (or use whatever order may be your habit in the gradual building up for tone). By this time you will be playing rather loudly, and we take it for granted you have added louder pedal stops if necessary to balance the tone on the manual.

Next draw a moderately loud combination of the Great—say 8-ft. diapasons and flutes with 4-ft. flute or principle: couple Gt. to Pedal and Sw. to Gt. Now improvise on the Great, which will be capable of strong expression by use of the swell-pedal, because of the full registration of the Swell. Build up tone by addition of stops in the proper order on the Great, adding, of course, suitable pedal stops to maintain a proper balance of tone. After exhibiting the full power of the Great and Swell combined, reduce your registration again so as to furnish a light accompaniment on the Swell, and try the solo stops of the Choir, such as Clarinet, Concert Flute, etc. Next prepare the Choir for accompaniment use and try solo stops on the Swell. If there is a Solo or an Echo

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manual, one may proceed with these, one at a time, on much the same principle.

How to Test the Combination Pistons

If the pistons move the stop-knobs, it is easy to push them one by one in silence, making a mental note of the stops they affect, but if they are "blind" combinations, of course, one must hear the tone. In the latter case, an excellent plan is to improvise something having short phrases replying to each other antophonally and naturally requiring changes of tone-color. Under that condition you may play a phrase with piston 1, reply to it with piston 2, and follow up with piston 3, etc. Even if the effect takes you personally by surprise, if you do it with an air of decision and mastery, your listeners will hardly realize that you are merely experimenting. During all this experimenting the greatest concentration of mind is needful in order to remember and be able to apply practically what you have discovered about the organ.

We have spoken of blind Vs. visible combinations, but there is another distinction that needs to be taken in account. In the older organs, where the builder made up the combinations once for all, each combination was of a conventional and normal sort and the row of pistons represented a regular progression from *pp* to *ff*: in most modern organs, however, the combinations are adjustable and are set by the player. In the latter case, be wary to examine them, as you do not know what idosyncrasies the last organist may have had. Some organists, instead of using the pistons for a series of normal registration gradually increasing in power, use them for various favorite combinations or effects peculiar to their own playing; these may not be what you want for yours. The writer has heard of one case where a retiring organist mischievously left the combinations set in an absurd and impracticable manner, in order to annoy his possible successor—the softest Swell combination accompanied with a *ff* reed in the pedal, and various other things put where they would do the least good. To the credit of the profession, however, we are glad to be able to state that such cases are exceedingly rare.

Hints for the First Performance

By following the routine suggested above, one may acquire a good understanding of a strange instrument in a short time, even in the presence of embarrassing listeners, but nevertheless it is not well to undertake many elaborate effects in registration until one has had longer experience of the particular organ in question. A safe plan is to set each manual with a conservatively-planned combination, and then depend largely on change of manual and use of the swell-pedal rather than on frequent change of stops. To avoid monotony, change registration somewhat *before the beginning of each piece*. For the merely negative fault of failing to produce all the effects of tone-color, you will seldom be criticized severely, whereas a blunder arising from confusion over too ambitious attempts at registration will be only too plainly evident even to many who are not musicians.

Please understand that this advice is merely for *temporary* use: to continue this routine as a habit after one has had opportunity for ample practice on the particular organ in question would argue either timidity or laziness. One should be tireless in the search for new and genuinely artistic effects.

In closing, we would add that the routine outlined above is not the *only* one, but merely that which seems on the whole most desirable, all things considered. Some organists depend more largely on the use of the combination pistons, when called upon to play a strange organ at short notice, and after a little preliminary experimenting with them, mark their music accordingly, for instance "Gt. 3" "Sw. 5," etc., practically ignoring for the time being the direct effects of the stops. The chief disadvantage of this, however, is that it delays further the real mastery of the resources of the instrument.

Organists Should Be "All-around Musicians"

A good deal of harm is done by musicians who have attained considerable proficiency in other lines—pianists, teachers, conductors, etc.—who play the organ, but have no conception of its real character. I care not how eminent they may be otherwise, they are *not genuine* organists unless they play the organ as well and as idiomatically as the piano, saxaphone or bass drum, for their reputation leads the public to regard their organ playing as the real thing. Organs in churches, theatres, Masonic halls, etc., are the most prolific media for pot-boiling jobs. In order for real organists to counteract the pernicious influence of this transplanted piano playing and one-legged pedaling, they must be "all-around" musicians, and be a match for the usurpers at every point.—Frank S. Adams in *The Console*.

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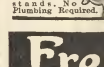

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Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Q. Is there any record in history of music having ever been successfully employed in curing madness? Some people pretend to-day that music can cure some diseases; is this possible?—E. D. L. X.

A. It is quite possible that music can cure "some diseases"—diseases of the mind, be it understood. But between the possibility and the certainty there is a wide chasm to be bridged over. The "certainty" would dictate the employment of sure and well-proven methods to be applied to the various forms of mental sickness. The patient would have to be studied and the effect upon his mind of different styles of music noted; even so "what is one man's cure is another man's poison"; the whole question, while possessing possibilities, is in too nebulous a state to formulate any positive dictum. History states (or is it legend?) that the great castrato soprano singer, Carlo Broschi Farinelli, pupil of the celebrated teacher Porpora went from Italy to Spain, in 1736, and there cured the madness of Philip V of Spain by his singing. There is also the same influence recorded in the singing and playing of David before Saul. Does not the divine William tell us that "music hath charms to soothe the savage breast"—or beast, or just savage? There is evidently a fine opportunity here, in these days, for the formulation and practice of medicinal music!

Q. A pupil has recently come to me from another teacher, and she tells me that she had to study breathing. She is not a vocal student, and is learning only piano; is breathing necessary for her?—Mildred M., Boston.

A. Are water and bread and butter, etc., necessary for her? Well, breathing is just as necessary; not merely simple breathing, but scientific deep breathing. Playing the piano is naturally a sedentary occupation. In the study of which the player is sitting for long periods of time, with the bust and shoulders somewhat advanced in an attitude not conducive to the best breathing. That former teacher was quite right. She or some one must practice of the elements, of the chief foundational requirements of the art of singing, which should form an essential part of the student's daily work—slow, deep, diaphragmatic breathing, silently, through the nostrils all the time. Very frequently, when the student's mind seems to be getting tired and incapable of further work, it is not real brain fatigue, but the need of lung aeration. The room has become "stuffy" and the player, from imperfect breathing, has been storting up a lot of carbonic acid gas, which is poison alike to brain and body. As soon as the student feels a sensation of heaviness he should seek the open air (leaving door and windows open to change the air of the room), and practice the following exercise: Take a deep breath, slowly, through the nostrils, until the lungs are quite full; then, with lightly pursed up lips, expel the air *forcibly* in short, sharp puffs (taking in no more air, but tightly closing the lips after each puff), until the lungs are completely exhausted. Repeat the manœuvre four or five times; then resume the normal nasal or diaphragmatic breathing; not only will the sensation of heaviness in the head disappear, but the brain will be invigorated and ready for more study. Try it.

Q. In an extended chord of four notes for the left hand (say the tenth like G, D, G, B), which is too much for the pupil's hand to stretch, which note may be omitted, and why?—F. B., Boston, Mass.

A. The note which has been doubled; that is, the upper G. The lowest note in the bass can never be omitted; that is the foundation on which the chord is built. The third should never be left out, except for very special effect. The fifth, while it may be omitted, if absolutely necessary, completes the chord, whereas, the octave of the bass is superfluous.

Q. I have been studying piano for five years and recently applied to a teacher for his lessons. After planing for him, he told me to go away and study further, because he took "only advanced pupils"! Don't you think that after five years' study I should be considered-as advanced pupil?—Bertha S., Hartford, Conn.

A. That altogether depends upon what and how you studied during your five years. What did the teacher say, and how did he advise you? In order to learn you away he must have found your technic (scales, arpeggios, finger and wrist work) both hard and insufficient. Teachers of "advanced pupils" expect, of course, to find some faults that need correcting, but it would be wasting their time and your money for them to remake your whole technic. A perfectly competent, yet much lower priced, teacher could prepare you equally as well for your advanced teacher. The teacher in question treated you very fairly and considerately.

Q. I have, so I am told, a good contralto voice. It is very strong and almost masculine in quality in the lowest notes, but when I get up to E, first space in treble, my voice makes a peculiar sound, which I am told is a "break," and it becomes suddenly very weak, without any good quality. How can I overcome this?—A. D., Riverside, R. I.

A. Knowing that you have a heavy contralto quality of voice, you have abused the use of the lowest notes, forcing them to sound more and more heavily, to the neglect of the upper tones. Not only have you weakened the rest of your voice, but you have surely made your deep tones coarse and woolly; unless corrected in time a breathiness will pervade the whole of your voice, and what might have become a rich, contralto voice of good compass will, in the end, be worthless and useless, musically speaking. If this description fits your case, the best thing for you to do is to cease sluging your low notes for some time, and, instead, to cultivate the voice by means of slow, sustained tones *downward*, from C (third space) to F (first space); then, after a time, proceeding to E (first line), *keeping the same quality throughout*—and so on, step by step, or semitone by semitone, down to C♯ (first leger line below the staff)—but no new semitone should be attempted until the quality of the preceding step has been made homogeneous with the others. It may take several months to accomplish all this, but success is certain if your breath is properly controlled, if you practice down wards, softly, no forcing, and in the limit prescribed. Finally, choose an experienced teacher (that is, one experienced in such cases as yours) and carry out his instructions faithfully, patiently and persistently.

Q. In Theory much is said of a key as the key of eight sharps? If so, what is it and when is it used?—B. DeF., Anthony, Kan.

A. The key of eight sharps, just as there is the key of eight flats, but they occur only in the body of a piece or movements never as a key-signature at the beginning of a staff. When I was a boy, I had to learn the scales of keys having more than seven sharps or flats. But that practice is now generally discontinued. The key of eight sharps is the key of G♯ with seven sharps and one double-sharp (f𝄪). On the piano, this key is the same as the key of A♭; it can occur in the course of a movement in which the composer wishes, momentarily, to pass into the nearest sharper key. Of course, he could write the change enharmonically in A♭, but the passage being probably of short duration it is more convenient to use the double-sharp and write it in the nearer related key. In fact, every flat key can have its counterpart in sharps, and every sharp key its counterpart in flats, up to the key of B sharp (C), with 12 sharps and Dbb (C) with 12 flats; then we are at the end, no key-signature appears with over seven sharps. This is adequately explained in *Masteriey the Scales and Arpeggios*.

Q. When reading a new piece for the first time is it absolutely essential for me to play every note carefully and, therefore, to rectify my faults as I go?—Aesha, Providence, R. I.

A. Strictly speaking, it is essential to play every note as correctly as possible; but when reading a piece for the first time you should not stop for small faults, but correct them by, endeavor to get a good general idea of the whole composition and its meaning.

Q. How long ought I to practice my piano each day? My teacher says I should practice two hours daily, and my parents want me to practice four hours; who is right?—Tessie D., Seattle.

A. Neither. It all depends upon your state of health—that is, upon your physical and mental strength. If your body is not tired and your mind is alert and vigorous, you may practice two, or even four, hours at a stretch without fatigue. But the best rule for length of practice is to cease practicing the instant the slightest sign of fatigue or of want of concentration is felt; directly the mind begins to relax its grip, its freshness of perception and receptivity, the student should cease his study until refreshed, when he may undertake another period of practice, and so on *ad libitum*. This is the most efficient rule for practice; practice only when the mind is active; leave off before weariness begins.

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A Talk on Bowing

By H. Timerman

MOST of the awkward, faulty bowing one sees is due not to carelessness but to lack of understanding of a few important, easily-applied rules. Literally hundreds of earnest, conscientious violinists go on day after day unwittingly committing one artistic crime after another, when with the same effort rightly directed, they might be playing in good form.

Take, for instance, the elementary problem of how the bow should be grasped. A correct grasp is quite as easy to learn as one that is incorrect, yet the violinist who is able to exert effortless, graceful control over the bow is the exception.

"But what is the correct position for the fingers of the right hand?" I can hear some one say. "Every new teacher I go to tells me something different. How is one to know what is right?"

According to César Thomson, the Belgian virtuoso, who was very insistent on this point, the finger joints of the right hand should lie close together in perfect alignment—the joints nearest the nails resting on the bow so that the finger ends (the little finger included) curl over and press against the side of the stick and frog. The thumb tip should come opposite the middle finger and the thumb joints should not be bent. Also, in spite of the fact that the wrist must be kept limp and supple at all times, the grip of the bow should be quite firm.

Thomson recommended to his pupils that they slip a bit of rubber tubing over that part of the stick which comes in contact with the hand. He himself kept this tubing—which can be purchased at any drug store—on a l of his own bows. Working the rubber up the stick is a tedious task, but fortunately it does not have to be repeated often—once a year or so, depending upon the number of hours one is in the habit of playing daily. For the benefit of those who have never seen a bow arranged in the manner referred to, I will describe in detail how it is done.

Take a piece of rubber tubing 4½ inches long by ⅝ of an inch in diameter and after unscrewing and removing the nut which holds the frog in place at the end of the bow, work the rubber up over the silver threads wound about the lower part of the stick. When the tubing is even with the end of the bow, cut a slit in the rubber—in order that the frog may be inserted—thrust the frog through the aperture, taking care that the rubber nowhere comes between the frog and the stick, and replace the screw.

The advantages of this rubber tubing are manifold. Once try using a bow that has been so prepared and you will wonder how you formerly managed to play at all with nothing to give a secure hold for your fingers. Not only does the rubber sheath give one absolute freedom of manipulation and make it possible to keep the finger joints close together instead of awkwardly separated in a spasmodic effort to clutch the slippery bow stick, but it also enables one to play on the flat of the bow instead of on the side. This is much to be desired.

"Play on the flat of the bow!" César Thomson would reiterate. "How can you hope to draw a great volume of sound from the string if you employ but a few little hairs? If you use only a few hairs you must expect to have a weak, thin tone. . . . For pianissimo effects, merely diminish the pressure on the stick and play close to the fingerboard."

The correct manner of holding a bow and the proper way to apply it to the strings having been touched on, the topic next in order would seem to be the drawing of the bow, a problem which necessitates a discussion of the principle of "straight lines"—"lignes droites" Thomson was wont to designate it.

Violinistically speaking, this expression means that when playing, you should imagine that you are drawing lines with the right hand through space—or across a slate. On the G the lines must be horizontal, on the A the bow should cross the strings at an angle of approximately forty-five degrees. Not sometimes, but always! There must be no uncertainty in one's movements. Always the bow must slant thus: On the G——, on the D ⟍ on the A ⟍, on the E ⟍. Furthermore, when playing on any given string, the bow must *remain* at the angle proper to that particular string; when the end of a note is reached, the bow should slant in exactly the same direction that it did at the beginning of the note.

On the G especially is this important; even at the extreme point the bow should he kept parallel with some horizontal line in the room—a wainscoting or picture frame. Admirers of Kubelik no doubt have noticed how scrupulous he is in this regard—and with reason. It is one of the seemingly trivial details that make the difference between the artist and the fiddler.

In order to assure himself that I had thoroughly grasped the principle of straight lines, Thomson one day asked me to play a long-drawn note on the A string.

"Hold the hand steady!" was his criticism as I complied. "I notice a sidewise rocking motion in your hand; you could not draw a straight line that way on a slate. To make a long line requires the same system as to make a short one."

When called upon to go from a *lower* to a *higher* string (from D to A, or A to E, etc.) take pains to make the change smoothly. In order to avoid a scratching sound, always hesitate imperceptibly and bending the right hand downward by a movement of the wrist, bring the bow to rest on the desired string—being careful to keep the right elbow turned *in* toward the body, instead of *out* as one is tempted to do. When the bow is in place resume playing—but not until then.

To cross from a *higher* to a *lower* string (from E to A, etc.)merely raise the *arm* a trifle. The position of the wrist remains unchanged.

In Drawing the Bow

guard against the hideous habit of twisting the wrist so that the right palm is turned away from the body and the elbow forced out. The palm should be kept turned *toward* the body, except on the G string, in which case it may be parallel with the floor.

When playing, remember always to keep the right hand bent downward and the elbow turned in as close to the body as possible. Also, never forget that economy of bow is of vital importance; that no one who is wasteful of the bow can hope to produce a beautiful tone. On every note hold back. Husband every precious inch of horsehair—particularly at the frog. At the same time, contradictory as this advice may seem, try for breadth; long, flowing lines—what the French call "des gestes nobles." At the point extend the arm fully—on the G especially. It is possible to use the very minimum of bow and still avoid playing in a jerky, petty manner.

A paragraph or two back, mention was made of the habit of twisting the wrist, when drawing the bow, so that the right palm turns away from the body. This serious fault can be overcome by mastering the following exercises:

(1) Play  using the entire bow.

When the end of the stick is reached, the arm should be easily extended as though pointing at some distant object; the wrist should be on a level with the knuckles, the fingers should hang straight, and the finger joints should be close together.

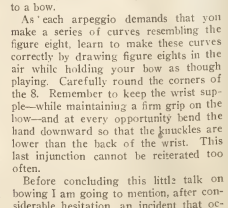
(2) Next, without bending the arm let your right hand drop until the bow rests on the E string. Make the change rapidly. As you let the arm drop, by a lightning-like motion bend the right wrist downward as far as it will go and at the same time consciously turn the elbow in, for the elbow will naturally twist outward if you let it.

(3) Keeping the arm easily extended, return to the G string once more by the simple expedient of raising the arm until the bow again forms a *horizontal* bar across the strings. Keep the wrist bent downward as you raise the arm.

Students—whether they are accustomed to drawing the bow correctly or not—will do well to repeat the above exercise many times. It is of the highest value, for it teaches the motion that should always be employed when crossing G to E, or A; a quick bending of the wrist inward while the arm is being lowered, elbow well in. It likewise accustoms one to merely raising the arm when crossing from E to A, or D, or G.

Let me suggest that it he practiced before a mirror, so that there can be no doubt that the motions made are correct. Notice carefully whether the bow is straight, whether the position of the hands and body is the proper one, etc. The habit of practicing before the mirror, by the way, is one well worth cultivating. Watching one's reflection enables one to eliminate incipient faults before they have time to become fixed habits.

A development of the exercise just described can be found in the arpeggios which follow:



Practice them, allowing first one, then two, four, six, and finally eight arpeggios to a bow.

As each arpeggio demands that you make a series of curves resembling the figure eight, learn to make these curves correctly by drawing figure eights in the air while holding your hand as though playing. Carefully round the corners of the 8. Remember to keep the wrist supple—while maintaining a firm grip on the bow—and at every opportunity bend the hand downward so that the knuckles are lower than the back of the wrist. This last injunction cannot he reiterated too often.

Before concluding this little talk on bowing I am going to mention, after considerable hesitation, an incident that occurred soon after I went abroad to study.

One of the first acts of my master—a professor at the Paris Conservatoire—was to shave from my bow, by means of a penknife, the sharp ebony corner on the frog against which the thumb comes in contact. Pressing into the flesh of the thumb for hours at a time, this corner was causing me a great deal of unnecessary pain that could not fail to detract from the value of my practice.

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Personally I have never had cause to regret the act of vandalism which brought me so much relief. I hope, however, that my mention of it will not be taken as a suggestion that the reader go and do likewise, for nothing is further from my intention. To advise anyone to tamper in any way with either bow or violin would entail too great a responsibility. I merely recount my experience for whatever it is worth. Among the many readers of THE ETUDE there may be some violinist who is hampered as I was by the annoying protuberance whose only reason for existence is, apparently, a desire for symmetry on the part of the bow makers.

Stretching Exercises

As in the case of many piano students with small hands who have difficulty in stretching octaves and greater intervals on the piano, so many violin students with short fingers find it difficult to reach extensions, play tenths and intervals requiring great stretching capacity. Especially is this noticed in playing chords and arpeggi, where the fingers must be held down, as in some of these passages great stretches are involved.

If stretching exercises are systematically practiced, nature comes to the aid of the small hand and the stretching capacity of the fingers can actually be increased a quarter of an inch or more in time. One of the best and safest ways of accomplishing this result that I know of, is for the violinist to practice a certain amount of technical work daily on the viola. For this purpose it would be a very good plan for the student to learn the viola, as the knowledge would often prove of practical benefit for playing the viola in string quartet or orchestra. However, if the student does not wish to go to the trouble of learning the viola clef, he can practice violin technical work directly on the viola.

By this I mean to use the viola exactly as if it were a violin, without involving any transcription. In this way the E string work of the violin exercises would be done on the A string of the viola, the A string work on the viola D, etc. Of course, this plan would automatically transpose the exercises being played, a fifth lower, but in purely technical work, such as scales, arpeggi finger exercises, etc., this would make no difference. Any technical work could be used, such as Schradieck's *Scales*, Sevcik's *First Book of Technic*, etc.

The distance from nut to bridge of the viola is considerably greater than that of the violin, consequently the stretches are greater and the stretching capacity of the hand is gradually increased by viola practice. After practicing octaves on the viola, tenths will seem much easier on the violin than before and all intervals in proportion. Persistent practice of the viola in this way invariably results in an increased stretching capacity of the hand. It also improves the position of the left arm, for the student in playing the viola, finds that he is obliged to hold the fingers high above the fingerboard and the left arm far under the violin in order to reach the notes of the C string of the viola at all.

I have known violin students to practice the 'cello with the same end in view, of increasing the normal stretch of the hand. While this might be of some advantage, I do not consider it as good as viola practice, since the position of the left hand in 'cello playing is radically different from that in violin playing and bad habits might result. The position of the left hand for the viola is the same as that in violin playing.

After an hour of practice on the viola, when the violin is taken up, it seems like a toy in comparison, the stretches are easily reached, and what seemed difficult before is now easy. Of course, these results cannot be looked for earlier than after a few months of systematic viola practice.

Prodigies

Of prodigies there is no end. The English papers give an account of a child between four and five who is a student at a well-known school of music in London. This little lad is pronounced a miracle by the professors of the institution. He seems to see through problems in violin playing with the same ease that a lightning calculator sees through abstruse mathematical problems, adding up four columns of figures at once, and doing huge problems in cube root off-hand without putting a pencil to paper. This little London violinist recently came out with flying colors from a competition in violin playing, in which he scored more points than other students from twenty to twenty-five years of age.

A cable from Rome to the Associated Press gives an account of another remarkable child musician as follows:

Rome, July 17.—Willy Ferrero, aged 13, who leads 100-piece orchestras in selections of Wagner, Beethoven, Rossini, Grieg and others, is an American and born in Portland, Me. The child has attracted the attention of Europe since he was four years old, but it was only recently that his American birth was revealed by his parents, who are Italians.

"The father said that at the age of 2 the lad was brought to Italy, whither his parents were returning to take up their residence in their old home in Turin. When Willy was 4, he began his musical career, leading an orchestra in the Folies Bergere in Paris. A year later he appeared in the Costanza Theater, Rome, where for the first time he led an orchestra of 100 pieces. The program was composed of Wagnerian, Beethoven and other heavy selections.

"The child took his orchestra before Czar Nicholas in Russia, in 1913, and conducted two concerts for the monarch. In the same years his orchestra was filling an engagement in London, and he was commanded to appear before Queen Alexandria of England, at Marlborough. He appeared before Pope Benedict XV in 1916.

"In April, 1915, just before Italy's declaration of war, Willy was presented with the gold medal by the Italian Minister of Education, after he had made a successful appearance in the Augusteum, where he had conducted an orchestra and chorus aggregating 500 participants.

"All the players in the orchestra are men of long musical experience."

Why the G String Gets Sharp

VIOLIN students are often mystified to find that their G string, after they have carefully tuned their violins and commenced to play, gets sharp. The cause of this is that in many cases they allow the chin to press on the tail-piece, on the side nearest the G string. This tilts the tail-piece downward, thereby drawing the G string tighter, and consequently raising it in tone slightly. The jaw should be pressed on the chin rest, and the chin should not be allowed to press on the tail-piece. If this is done, no trouble will be experienced with the G string becoming sharp.

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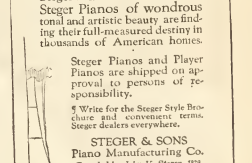

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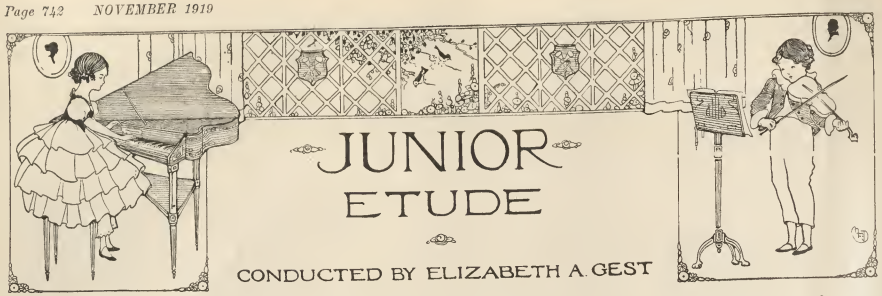


Thanksgiving

To a great many people Thanksgiving means no school; to others it means an unusually good dinner and two helpings of desert; to some it means having company; to others it means going away; and to a great many it means—nothing at all.

No matter where or how you spend the day, try to make it mean something, and remember that you have things to be thankful for as well as other people.

If you take part in a Thanksgiving recital, do it in such a spirit of gladness that yourself and your audience will be glad to hear you play. If you do not take part in a recital, play for someone privately, and be glad that you can play and have some one to play to; and your friends will be glad to listen; and you will be glad that they are glad, and they will be glad that you are glad that they are glad!

Musical Games to Teach

By L. Rountree Smith

No. 1. Musical game to teach notes on lines of the Treble Clef.

The children are in a circle. They choose a leader, who stands inside the circle. They skip round singing to the tune of "Comin' Thru' the Rye":

If you want an introduction
Treble Clef to know,
Come and join us in our circle,
Singing as we go,
Notes upon the lines we're learning,
of the Treble Clef,
So reading upward we will name them,
E-G-B-D-F.

The children pause and face in toward the centre of the circle, and the Leader points to any child, calling out quickly, first line, fourth line, etc. The child called upon must give the name of the note on the line called for, or go out of the game.

The song is repeated and all skip round the circle each time after a child is called upon, and the game continues until no children are left in the circle.

No. 2. Musical game to teach notes in spaces of Treble Clef.

The children are in two lines facing each other.

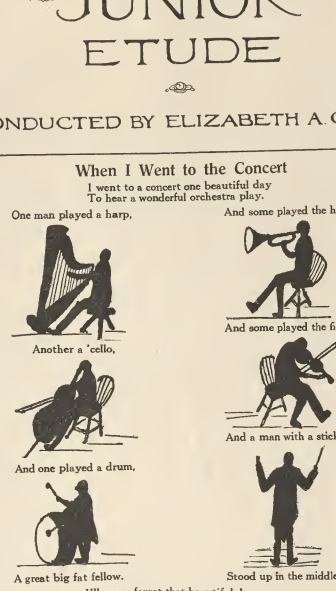
They skip forward and back, saying:

Notes in spaces, notes in spaces,
Look to us like smiling faces,
Counting upward you will see,
F-A-C-E.

A child runs through between the lines saying, "I stop at the first space, who will let me in?" The first child to respond, "F will let you in," changes places with her and the game continues, the children skipping forward and back as before. The child who runs through between the lines may name any space she wants to stop at, and the first child to respond takes her place.

When I Went to the Concert

I went to a concert one beautiful day
To hear a wonderful orchestra play.



I'll never forget that beautiful day
When I went to hear the orchestra play.

The Chant of Ri

By Lillian Blackstone

(A myth based on the Hindoo tradition that each tone of the music scale was under the protection of a nymph. The notes were named after these nymphs.)

When the Rajah heard that Nakula, a minstrel in his court, wished to marry above his caste, he became very angry and ordered the man to him.

"What do you mean by this?" he thundered, and then was quict so that Nakula might utter his protestations. If the musician did this, the Rajah would then have sufficient reason to command his death.

But Nakula was frightened and said nothing.

"Well," thought the Rajah, "if I fail now I will surely succeed another time." To Nakula he said, "I want some music composed in honor of the Ranee's birthday; see to it that it is prepared soon. Otherwise, you will die."

Nakula took his flute and went to the meadows, and there he prayed that Surya, the sun, might send him aid.

So Surya sent the nymphs and they came one by one and crooned soft melodies in Nakula's ear; and the minstrel was overjoyed and set to work at once on his ceremonial chant that he might escape death.

All went well till Ri, one of the nymphs, became jealous, thinking too much attention was being paid to Sa. She refused to come any more and the musician was at loss, for without Ri he could not finish the music.

Each day Nakula went down to the sea where she lived and would offer her the juice of the Somo and would pour pure butter on fires that she might be appeased. But Ri pretended not to notice these offerings, and stayed at the bottom of the sea.

Soon word came from the Rajah that the Ranee's birthday was at hand and that Nakula must appear with the music.

Nakula, thoroughly frightened, hurried at once to the sea.

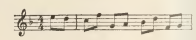
He stopped in amazement as he neared the place. Ri was sitting in the sun's rays and smiling at him.

"I will help you finish your song," she said, "if you will name it after me."

So Nakula promised and the chant was finished; and it pleased the Rajah and Ranee so much that the musician was placed in a high caste and ordered to marry at once.

Who Knows?

1. How many half-tones are there in an octave?
2. When was Rubinstein born?
3. What is meant by maestoso?
4. Is the "Queen of Sheba" an opera or an oratorio?
5. What is a chorus?
6. For what was Guido d'Arezzo famous?
7. How many operas did Beethoven write?
8. Who wrote Aida?
9. Of what nationality was Monteverde?
10. From what well-known composition is this taken?



Answers to Last Month's Questions

1. An English horn is a wood wind instrument, often used as an alto oboe.
2. An aria is an extended solo from an opera or oratorio.
3. Rossini was born in 1792.
4. Stephen C. Foster wrote "Way down upon the Swannee River."
5. Leschetizky was a pianist and teacher of many present day concert pianists.
6. A fugue is a composition developed contrapuntally from one or more themes, each being of equal importance with the other.
7. Geraldine Farrar is an American.
8. A console is the keyboard pedalboard and arrangement of stops of a pipe organ.
9. Senza accelerando means "without hurrying."
10. Repetition mark is sometimes placed in a measure instead of writing out the notes, and means that the measure is to be played like the one preceding.

Letter Box

Dear Junior Etude:

The Etude is the best musical magazine that I have read. There is something in it that makes me love music more and more every time I read it.

I have always longed to enter one of the competitions in the Junior Etude, but as I live so very far away, it would be too late.

Last spring I went up for a university examination in piano and theory, and I passed in both, and great was my joy when I received my certificates!

Not long ago I went to a concert by one of Australia's best pianists, who is now giving concerts in America.

Wishing the Junior Etude every success.

Your Friend,
Thea Forbes (Age 11).
Richmond, Australia.

Junior Etude Competition

The Junior Etude will award three pretty prizes each month for the best and neatest original stories or essays, and answers to musical puzzles.

Subject for story or essay this month: "A Thanksgiving Story" (must relate to music). It must contain not more than 150 words. Write on one side of the paper only. Any boy or girl under fifteen years of age may compete.

All contributions must bear name, age and address of sender, and must be sent to Junior Etude, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of November.

The names of the prize winners and their contributions will be published in the January issue.

In the September competition honorable mention is given to Iney Potteiger, Margaret Williams, Graydon Heartsill, Alma Witzel, but no compositions were good enough to be prize winners.

Puzzle

In each of the following sentences is concealed a musical term. Each of the five terms are of equal length. When rightly guessed and written one below another, the letters indicated by the numbers 1 to 5 will spell the name of an American composer.

1. This core is of an apple.
2. Before he fell into the pit, Charles had given his rope to John.
3. The last affair was on Sunday.
4. What she did was to nicely arrange the room.
5. Bob raced for ten miles and then suddenly stopped.

\- - - - 2
- - - - 5
- - 3 - -
- - - - 4
1 - - - -

Answer to September Puzzle

Prize winners: Jennie van Dungan, (age 12), Detroit, Mich; Juliet Gaillardet, (age 13), Manchester, N. H.; Anthony Janosky, (age 15), Bridgeville, Pa.

Honorable Mention

Alethea Neal, Mabel Gerard, Anna Jessen, Fred Lattner, Margaret Williams, Anita Marcotte, Laura Putnam, Mary Sue Wiley.

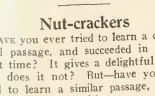
Nut-crackers

Have you ever tried to learn a clumsy, rapid passage, and succeeded in a very short time? It gives a delightful sensation, does it not? But—have you ever tried to learn a similar passage, and in spite of *endless* repetitions, you could not master it? That gives quite a different sensation! These hard nuts are the most interesting ones to crack, and any exercise that helps one to overcome such difficulties might be called "nut-crackers."

Here is one.

Play the troublesome passages somewhat slowly and accent it *unmusically*. Do you know what that means? The first time accent every other note, then the first of every three notes, then every fourth note, then the fifth, always playing the notes between the accents pp.

You will find this a clumsy exercise, no doubt. Then practice the passage in these two dotted patterns:



No matter what the melodic or harmonic structure of the passage may be, put it through this same formula, and the next day you will master the passage in a moment or two of ordinary practice. And you will be so glad to find that your "nut-cracker" exercise really cracked the nut.

Dreams of Music Students

An Idea for a Recital

By M. E. Keating

It was past midnight, when suddenly we found ourselves transplanted to unknown regions. Josephine heard strains of the loveliest music, it seemed as if thousands of voices were singing. Such tones! Clear, round and sweet. (Music—*Mermaid's Song* from *Oberan*, Weber.) Isabelle wandered far from home. She came finally to an old-fashioned house. The kind lady who lived there, was at work at her spinning wheel and was singing a lovely song. (Music—*Spinning Wheel*, Wachs.) Soon she dreamed that she was in a city standing on a street corner, listening to a hurdy gurdy. (Music—*Tarantelle*, Rogers.) Jane was enjoying herself in a little folks' theatre painted in rainbow colors. The Punch and Judy Company were entertaining the young folks. Jane liked the Marionette dance best (Music—*Marianettes*, Rhode). Lucille wandered about in a beautiful meadow where she was chasing butterflies. It was early in the morning and the lark was singing his morning serenade. She lingered and listened to his joyous song (Music—*Hark, Hark the Lark!* Schubert). Catherine was across the Atlantic Ocean many miles from home. She was riding in a beautiful gondola in Venice (Music—*Gondalier's Sang*, Kohler). Joseph was far away in Schumann Land in 1809 instead of today. At the Schumann home he saw Robert at the piano composing little pieces he loved. Joseph will never forget this haunting melody; it comes o'er his ear like the "sweet south wind that breathes upon a bank of violets" (Music—*Melodie*, Schumann). Clayton joined a hunting party and was on his way to the woods. It was early morn, and the sun was just peeping over the hills. The earth looked beautiful in her mantle of green, covered with jewels of dew. The galloping horses, excited dogs, and music of the hunting horns, was a memorable dream (Music—*Hunting Party*, Spindler). Dorothy dreamed she was in a swing in a cool orchard. Birds were singing sweetly and a golden shower of sunbeams fell through the leaves, and elves were dancing on the shadows. (Music—*Shadow Dance*, Meyerbeer.) Nellie dreamed she lived in the days of long ago, when people dressed in lavender and lace. She was standing beneath the mistletoe with a gallant knight, ready to dance the stately minuet. (Music—*Minuet*, Mozart.) Betty dreamed she heard the vesper chimes that rang sweetly from the village church in the valley. (Music—*Angelus Chimes*, Gounod.) Gladys dreamed she was in a beautiful park filled with flower gardens and in the distance a crowd of young folks were gathering flowers, singing a lovely song that floated on the summer breeze. (Music—*Children's Song*, Kohler.) Then day dawned, and as the spirits passed away, Frances faintly heard in the dim morning gray, a chirp, a trill, then a burst of music gay from awakening birds. (Music—*Daybreak*, Keating.)

Hey diddle, the cat on the fiddle
Is learning to play a fine tune.
The squirrels and bees
And the birds in the trees,
Come to listen by light of the moon.

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In addition to one of the most used, and most helpful parts of our business, viz: the sending of selections of music to teachers and schools to be kept the entire season, used from and returns of unused music made at the end of the season in June or July, we supplement with what we term *Monthly New Music "On Sale."*

This means that from October to May, once each month, we send a package of either eight or fifteen pieces of new piano or vocal music to any of our patrons who desire these packages at the regular "on sale" discount and on the same terms. A postal card will bring whichever size package is desired in any or all of the classes. A postal card will stop them.

In addition to the piano and vocal sent in the two sizes of packages, we send about four times during the season, a package of octavo music divided into sacred and secular. We send organ and violin music as well.

Any or all of these classifications will be sent to any of our teachers on the "on sale" plan. They are all most valuable, not only leavening the regular "on sale" package of the year, but furnish a constant small supply of modern novelties. A book of studies or a collection is sometimes included.

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We bring, this year, to the attention of choir directors an incomparable collection, replete in grades to satisfy every musical taste and attainment, including important works for the most elaborate service in commemoration of the Nativity. Effective services can be arranged by the use of oratorios and cantatas, such as:

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The Greatest Gift, by H. W. Petrie and *The King Cometh*, by Robert M. Stults.

Any one or all of these cantatas will be sent for inspection upon request.

Anthems are greatly in demand for Christmas services and while our Christmas octavo numbers include the names of many popular composers of church anthems we have added the following to an already large catalog:

In Bethlehem a King Is Born, by W. Berwald; *It Came upon the Midnight Clear*, carol anthem, by J. J. McGrath; *Behold I Bring You Good Tidings*, by E. H. Sheppard, and *Sing O Heavens*, by R. M. Stults.

We have also made new editions of the following standard anthems:

Adore and Be Still, with Violin Obb., by Chas. Gounod; *Arise, Shine*, by F. C. Maker, and *Adeste Fideles (Come, All Ye Faithful)*, by John Reading; arr. by Novello.

For solo work the following will be found admirably suitable: *Down of Hope* (three keys), by H. R. Shelley; *Glorious Morn* (three keys), by W. H. Neidlinger; *Glory to God* (two keys), by Julian Edwards; *Star of Peace* (three keys), by H. Parker; *Angel's Message*, by F. A. Clark; *There Were Shepherds*, Violin Obb., by W. S. Sloughton; the last named composition is just from the press and is a fine dramatic number for soprano voice. We predict a large demand from singers looking for a really good Christmas song with a *grandioso* refrain.

Sunday School superintendents will be interested in the following list of grouped carols and complete Christmas services: *Christmas Praise*, six carols, by H. M. Staton; *Standard Christmas Carols* (mostly traditional); *Glad Tidings*, a complete service, by R. M. Stults and others; *Joy of Christmas*, a complete service, by R. M. Stults and others; *With Joyful Song*, a complete service, by R. E. DeReef and others.

A specially selected list of organ numbers suitable for preludes and postludes includes, *Alleluia*, by Geo. Noyes Rockwell; *Adeste Fideles*, by Geo. E. Whiting; *Adoration* (from *Holy City*), by A. R. Gaul; *Festival March*, by Chas. Fr. Hutter; *Hosannah*, by Paul Wachs.

In selecting material for Children's Christmas Entertainments, directors should not overlook the possibilities of the *Toy Symphony*. We have two for the *Toy Symphony*, by H. D. Hewitt; *Christmas Bells*, by Arthur Seidel; also an operetta, *Santa Claus' Party*, by L. F. Gottschalk, which can be produced without scenery and with very simple costumes.

All Christmas music is subject to our best professional discounts and any numbers will be forwarded "On Sale" to those interested. A more complete list of Christmas numbers will be found on page 718 of this issue.

The Superb Gift For Music Lovers

A set of Grove's Dictionary of Music and Musicians! What could be a more delightful pleasure or a more acceptable gift to a music lover? Every individual interested in music will find this encyclopedia of music of untold value. It represents years of earnest work by experts in the various branches of music. It is an indispensable refer-ence work and its five volumes bound in cloth and stamped in gold make a pretentious and highly useful gift to a music lover, be that music lover an individual with music as an accomplish-ment or a teacher, a student, an orchestra or chorus leader.

The price is $17.00 and at this price the purchaser obtains the latest revised edition of a work that the original publishers sold for $25.00.

Etude Prize Contest

In accordance with our announcement, the Etude Prize Contest closes October 1st. The final results of the contest will be announced just as soon as possible, but as there are nearly 1,000 manuscripts to be examined and as each individual manuscript will be given due consideration, the task of the judges is by no means an easy one. We wish to take this opportunity of thanking all those who have contributed to the contest for their interest and to express our gratification at the large number of entries.

Mail Order Music Buying

At no time in the history of the world, let alone in our own short, small business lives has such a price condition existed as at the present time. Apparent prosperity surrounds us. Because of the increasing price of everything that we purchase, because of the abnormal basic cost, and no doubt primarily labor conditions, it behooves all of us to purchase as economically as is possible, to get the greatest thought and care to our purchases.

The immense business with which the Theodore Presser Company is favored is almost entirely a Mail Order Business with the teachers and schools of the country, increasing and successful because of the care which we constantly exercise to see that every advantage is given to the music teacher. Our rates of discount, our method of dealing, our system of prices are always considered from the viewpoint of the teacher, first.

We have retained our prices without any change just as long as we possibly could, in fact, too long. We have made a few upward changes, far less than those that have come to us. We have made no changes, as many others have, in the privileges, in the favorable conditions of trade which we offer to the music teacher. We have no idea of taking from any of our past liberal methods. Our "on sale" plan will remain exactly as it is. The "on examination" privileges which we extend to our teachers on our immense stock of outside publications will not be changed. It may be necessary from time to time to revise our prices in order that we remain in business, but we desire to inform the music teacher, music student, and the great music-loving public of the United States that their interests will be carefully guarded in every move that we make, in every condition that arises.

Our organization for the filling of Mail Orders, for the making of selections, for the general needs of the music school and music teacher is as good as it has ever been. It has improved since the war ended. Orders are attended to with the greatest promptness. It will not be long before every order that arrives on a certain day will be filled on that day.

Our catalogues and terms of dealing are free for the asking. We are equipped to take care of the orders of every teacher and every school in the country. Orders for one piece receive exactly the same attention as a yearly stock order of music.

Every customer of ours can be absolutely certain that their orders will be taken care of in the most efficient and the most prompt and economical way that is in the power of our organization.

Holiday Offer

In another part of this issue will be found our thirty-first yearly holiday offer. We begin the holiday offer with the November issue as the December issue is never often too late for the far off points to take advantage of these special prices. In these times mail is very irregular and delays about the holidays are sure to come, therefore we advise those who are seeking presents along the musical line to take advantage of this offer now. This year can be added the talking machines and records to the presents. We have in storage a large stock of talking machines which are reserved especially for gifts.

The Subscription Price of the Etude $2.00 per Year On December 1, 1919

All that we have said under the Publisher's Note "Mail Order Buying" we could reiterate here as regards the question of the manufacture and the price of this magazine.

It is with regret that we announce that it is absolutely necessary that we raise the price of The Etude again, and that December 1, the price will be $2.00 per year. No other course is left open to us. We hope that it will be possible for us to give much better service than we have during the past few years.

It was with great regret, and with the utmost hesitation that we made the raise from $1.50 to $1.75. Only when it was absolutely imperative that we receive more income in order to continue its publication, did we take this step.

When we say that almost every item in the manufacture and care of this journal has increased well toward 100 per cent. in cost, our problem, which we might almost call a predicament, can be appreciated.

The end has not yet come. We had an increase in paper during the current month, labor has again increased its cost to us, and last but not least the United States Government, through the Post Office Department, has added to the magazines of the country an additional tax beyond that of any other business. The increased cost of postage alone during the year ending July 1, 1919, was almost $10,000. The amount is doubled this year, will have another addition next year, and another addition the next year. If Congress does not come to our rescue, the rate of postage on magazines will then remain at that fourth raise in price. Every one of our subscribers can do the magazines and the reading educational public of the United States a service by writing to their Representative or Senator appealing to them to use their influence toward the repeal of these zone postal rates.

All subscriptions received by us previous to December 1, 1919, will be accepted at the present rate of $1.75. The price per copy of 20c. will remain the same. Subscriptions received by us after December 1, will be at the increased price of $2.00 per year. No one knows what the future holds for us. While we do not solicit renewals in advance, they will be accepted for as many years as our regular patrons desire. Coöperate with us in these difficulties. The usefulness of The Etude will not be impaired. Every student should be a subscriber. Send us one new subscriber beside your own subscription.

Order By Number

Our own publications in sheet form and in octavo are kept on our shelves by the number and not by the name, therefore an order that simply has the numbers is more easily filled than when the names are given, and these times when clerical labor is so scarce this is quite an item. Very often orders would be dispatched much more quickly if the numbers were attached to the order. This is equally true with the trade orders as well as the profession, so when possible use the numbers when ordering our own publications.

Easy Arrangement of Celebrated Pieces

We will issue a volume of celebrated compositions of the great masters. We have in our catalogue some of the best, easy arrangements of the classics, in fact there is scarcely a popular classic that we have not had a simplification of in some form and by good authors. Moszkowski has lately arranged for us some half-dozen pieces in this way and some of them at least will be included in the volume. It can be seen at once that this will be a very valuable collection for teaching purposes and for education.

Our special advance price for this volume will be 40 cents.

Finger Gymnastics By I. Philipp

This book is now recei ing its final proof reading and will be going to press just about the time this issue will appear. This therefore, is positively the last month in which this important and original work can be purchased at reduced rate. The work will be more than double in price next month.

Our special advance price during the present month is 50 cents per copy. We have given in back issues detailed information of the character of this work which can easily be seen by consulting the foregoing numbers.

New Indian Song Collection By Thurlow Lieurance

Mr. Lieurance has won a national reputation by his Indian melodies. They have been taken up for concert work by nearly all the leading singers. This volume will contain only his very latest compositions and all of them are gems. Among them will be *The Wounded Faun; Dying Moon Flower; Spirit of Wauna; From an Indian Village; Ski-hi-hi-la; By Weeping Water; In Mirrored Waters.* It will also have an illuminating introduction by Mr. Lieurance. This introduction will take almost the form of a lecture and can be used in connection with the songs for recital purposes.

Our special advance price for the volume is 50 cents, postpaid.

Twenty-Five Melodies for Eye, Ear and Hand Training By Mathilde Bilbro

Mathilde Bilbro's various study books have become very popular among teachers and students alike. Her most recent book is entitled: *Twenty-five Melodies for Eye, Ear and Hand Training.* The book is just what its title implies. The various study pieces are so planned as to afford practice in sight-reading, especially in the use of the leger lines. The pieces have musical value as well as technical value, thus affording opportunities for developing the ear and the hand at the same time. This book could be used to good advantage at the beginning of the third grade work, when the student is about finishing the second grade.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

David Bispham's Album of Songs

If the readers of The Etude, interested in voice, could sit beside Mr. David Bispham, while he is engaged in completing this important collection of Art songs, and note the extreme care and attention that the great American baritone is giving to this work they would realize how valuable the book will be. His voluminous notes, marks of interpretation and phrasing alone make this one of the most notable publications of its class by any publisher in many years. We are just now putting on the finishing touches, and Mr. Bispham will soon send the last copy to the printer. Most of the book is already engraved so that the special introductory offer will have to be withdrawn shortly.

The special advance price is 50 cents.

New Anthem Book

Every year it has been our custom to select from the very best anthems produced during the year a volume—last year's volume was called *The Volunteer Choir.* We have not as yet selected a name for the one this year so we will call it the new anthem book. These books have been extremely popular, some of the most sought for works in our entire catalogue. They give the choirs from twenty to thirty anthems of the choicest kind at a very reasonable price. The mere announcement of this work is sufficient for its sale by those who have taken advantage in the past of these offers. The offer will remain in force only a short time so take advantage of it while it lasts. The anthems will be within the reach of the average choir and nothing very difficult will appear in the collection.

Our special introductory price is but 20 cents, postpaid.

Standard American Album

Music, by American composers, was never so much in demand as now. Our entire catalog is rich in an unusual number of fine compositions. We are proud of this, and the selection of the fine pieces which are going into this new work has been carefully made with a view of enabling the teacher to have pieces that are good teaching pieces for the intermediate grades, but are nevertheless characteristic of the work of a considerable group of American composers. At this time such a collection should prove in great demand. We have seen countless Scandinavian, Russian, English, Scotch, Irish, Spanish, Hungarian and German albums, but few even pointing to good American music. American teachers will certainly want this fine collection.

Send 50 cents, our special introductory price, and a copy of this book will be sent to you on the day of its publication.

Left-Hand Studies By A. Sartorio, Op. 1136

An interesting set of ten study pieces for the left hand alone is this work which will simplify in a practical manner all the usual technical demands which may be made on the left hand in the average run of pieces. The more extended left hand alone these studies are written upon two staves and are complete both as to melody and to harmony, the advantage of having studies written in this manner is that it focuses the attention of the student entirely upon the one hand. These studies will be in grades three and four.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Advanced Study Pieces for the Pianoforte

There are many pieces of moderate and advanced difficulty which, in addition to their musical value, will answer equally well as studies. It is just such pieces as these which go to make up this new volume. Each number will be found to have some definite technical value, based upon some passage or passages of particular interest or importance. The pieces are largely in a characteristic vein, good for recital purposes in addition to their value as practice pieces.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Valses for Pianoforte By J. Brahms, Op. 39

These sixteen *Valses* serve to display Brahms' ingenuity of treatment in his idealization of the waltz rhythm. They are short numbers of a page or two in length, so arranged that they may all be played in succession if desired; each one a gem in itself. These *Valses* are all highly original and well contrasted. They range in grade from four to six.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

Child's Own Book of Great Musicians—Verdi

Verdi, the great tune maker, the idol of all Italians, and the master who produced in his own time what no old man, proved one of the finest subjects which Mr. Thomas Tapper has included in his highly interesting series for little children. These "scissors and paste" books which the child puts together himself are very fascinating. Anything a child takes delight in is always "good educational method." Thousands of children have liked these books and more teachers would know them if they had ever seen an actual copy.

Send for a copy of any of the following already published at 18 cents each (postpaid): Bach, Beethoven, Chopin, Wagner, Handel, Haydn, Mendelssohn, Mozart, Schumann, Schubert. If you want the new one (Verdi) when it comes out, send us twelve cents, the special introductory advance price offer.

Four-Octave Keyboard Chart

We will issue in a short time a chart of the keyboard to be used for children and beginners in kindergarten work. This chart can be placed back of the keys and will give the name of the key, the location on the staff and everything connected with it. This at once can be seen will assist the child in memorizing the keyboard. It can also be used for five-finger exercises by placing it on the table. Of course these exercises will be silent but all the better for that. Lately these charts have become very popular and are about the only thing in the chart line that we can recommend.

Our special advance price is but 20 cents.

Old Rhymes With New Tunes Six Piano Pieces By George F. Hamer

These six dainty little pieces will be published in pamphlet form simply because they are so characteristic and catchy. They are the best set of Mother Goose Melodies that we have ever known and rather descriptive. They are both for the piano and voice, written on two staves and can be played or sung. They are extremely melodic and the child will be delighted with them.

They can be purchased for 25 cents a copy in advance of publication; not even the price of one of them in sheet form.

Teaching Song Album

Many voice teachers seem to fail to realize that the music for voice, that is the songs, should be as carefully graded as the pieces. The great difficulty is in finding songs suitable to the earlier grades. The forthcoming collection is made up of songs suitable for the beginner in vocal music and the student in the "moderately difficult" grade. Printed upon special large plates, they afford the student a great deal of very excellent music, suited to his lesson needs, at a price far below the actual cost of the sheet music.

Forty cents is the introductory price made now in advance of publication.

Introductory Polyphonic Studies for the Pianoforte

After a student has passed the elementary stages, one of the first requisites is to acquire thorough independence of the hands. In addition to mere mechanical independence both the mind and the eye are involved. For training of this nature, *Polyphonic Studies* are needed; studies in which each hand has an independent melody or voice part of its own. Our new book of *Polyphonic Studies* consists of numbers culled from many sources, together with some which have been specially written and arranged.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Nursery Tales Retold (Four-Hand Pieces for the Pianoforte) By Geo. L. Spaulding

Teachers and students will welcome the announcement of a new book of easy duets by Mr. George L. Spaulding. This new volume is similar in style and grade to Mr. Spaulding's other successful books, *You and I* and *Just We Two.* There is an *ad lib.* text by Jessica Moore. Some of the old nursery rhymes are retold in modern style with new and characteristic music. In point of difficulty these little duets are all in the first grade or just a trifle beyond.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Standard Elementary Album for the Pianoforte

This is a new album in our series, printed from special large plates. It will contain a most unusual number of teaching pieces, lying in the first and second grades. The material is all comparatively new and fresh, some of the most successful contemporary composers being represented. The pieces are all gems; each piece representing some of the very best work of its respective composer.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Favorite Old-Time Tunes For Violin and Piano

This collection consists chiefly of jigs, reels and other old dances and also a few of the traditional old songs. They are all arranged in an easy, playable and thoroughly effective manner. Every violinist should have a book of this type at hand, since there is a great demand for all of these dances as well as the traditional songs.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

Difficult Four-Hand Album for the Pianoforte

This volume is about ready, and the special introductory offer will be withdrawn after this month. It is one of the most attractive collections of the kind ever offered. Among the composers, represented either by original four-hand pieces or by special new arrangements, are Rachmaninoff, Grieg, Tschaikowsky, Dvorák, Moszkowski, Berwald, Cui, Gottschalk, Raff, and Brahms.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

Musical Theory and Writing Book By Carl Venth

This new, elementary, theory book will be welcomed by a great many of our subscribers. In the first place it is very simple and combines practical work in writing in one and the same book. It is just such a work as can be taken in connection with the voice or organ lessons. It can be finished in the course of a year's study along with other branches. The author is a thoroughly experienced composer and teacher. No conscientious and earnest pupil can escape studying more or less theory; this is indispensable to a rounded musical education. One might go through the realms of music without this but he would be groping in the dark; theory enlightens. One might get along in the fog or in the dusk without stumbling or falling but it is not the bright, clear daylight. Theory in music supplies all this and much more. There is no more reason for a person using a word without knowing its meaning than for a person to play a chord without knowing its meaning. We have been an advocate of theory and more theory in season and out of season and every conscientious teacher should do all possible to introduce into private teaching and classes some knowledge of the theory of music. This book exactly fills this need.

Our introductory price is 50 cents per copy, postpaid.

Melodious Studies for Acquiring Certainty By A. Sartorio, Op. 1107

This is a new set of intermediate grade studies in which various odds and ends of more or less troublesome passages are seized upon and worked up into splendid studies. These studies are of real technical advantage since they cover a field which is not well covered by the usual run of middle grade pieces. The studies are interesting to play since all of them have a definite musical value and are rather melodious.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

First Studies for the Violin in the First Position By Richard Hoffman, Op. 25 Book I

This is one of the standard books that should have a place in the curriculum of every violin teacher. The book may be taken up to advantage after the first elementary instruction book has been completed. It carries the student comfortably through the first position and the more usual bowings and fingerings which are made in the first position. Our new edition of this book has been prepared with the best possible care. It has been edited by Mr. F. E. Hahn.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Part Songs for Men's Voices By W. Berwald

This is a very desirable collection of absolutely new part songs for men's voices. The numbers are either short or of moderate length, and are both sacred and secular in character. A large proportion of the book consists of original compositions by Mr. Berwald, written in his very best manner, and the remainder of the book is made up of some particularly good arrangements by Mr. Berwald of various original part songs and antheus. All the numbers are of intermediate difficulty, adapted for the use of glee clubs and singing societies.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Advance of Publication Offers Withdrawn

As the works offered by the Theodore Presser Co. in "Advance of Publication" appear from press the special prices are withdrawn and the cost of production is computed on which a proper selling price is made. Of course, those who have bought in advance of publication receive the work at a low price, which was a conservative estimate of the cost of manufacture, and the only profit gained by the publisher is the publicity obtained by introducing copies to the music buyers. The following works have appeared from press and may be had at the prices given. Our usual liberal discounts to the profession are allowed from these prices and any of these works may be had for examination according to our "On Sale" plan.

Pedal Studies, by John M. Blose, price, $1.00. A work giving special attention to the pedal, the systematic study of which is something that every pupil of the piano should be obliged to take up. It can be taken up by pupils in the second year of study.

Pictures from Holiday Land, by David Dick Slater, price, 75 cents. Little tone pictures of unusual merit—the kind that stimulate the child pianist's musical imagination. There are twelve two-page pieces in this book with a convenient "lay of the land" that will aid the child in the second and third years of study.

Brahm's Hungarian Dances for Four Hands, Vol. 1, price, $1.50. A new addition to the well-known *Presser Collection*. These dances are simply folk songs that Brahms has arranged for four hands in such a manner as to make excellent recital numbers. The editing, etc., in this edition is of the best.

Give Us Your Idle Moments Music and Other Gifts in Return

During November you will have a peculiar opportunity to earn rewards in your idle moments. The price of The Etude goes to $2.00 on December 1st. Thousands of our subscribers will renew their subscriptions in November instead of waiting until December and paying the higher price. By pointing out the advantage of renewing in November to The Etude subscribers, and to prospective subscribers in your vicinity, we can offer you your choice of the following rewards:

For ONE Subscription (Not Your Own)

Album for the Young. Robert Schumann.

Clumindale Album.

Mathews' Standard Compositions. Seven grades, any one volume.

Salt and Pepper Sets. Small, light and durable. These are splendid shakers and very popular.

Bon Bon Dish. In a novel and attractive design; quadruple silverplated. Interior gold-lined. Size 7 inches.

For TWO Subscriptions

Black Seal Grain Morocan-lined Pocketbook. Six inches long by three inches deep, with hand strap on back.

Fountain Pen. A pen of very attractive design especially suitable for ladies, with fourteen kt. gold pen and two gold bands.

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Songs Without Words. Complete. Mendelssohn.

Lighter Compositions for Piano. F. Cohen.

Dictionary of Musical Terms. H. A. Clark.

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One Year's Subscription to The Etude.

Standard History of Music. J. T. Cooke.

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Indian Songs. Thirlow Lieurance.

Combination Scissors Set. Consisting of an 8-inch self-sharpening shears, a 4½-inch buttonhole scissors, and a 4½-inch embroidery scissors, all made of finely tempered steel with clean cutting edges and nickel plated.

Sold Gold LaValliers. Diamond-shape, with amethyst and four pearls and one large pearl, pendant measuring 1 inch, or one pearl and large amethyst, size of pendant, 1¼ inches.

Why Wait and Pay More? Renew in November and Get Reward

It is worth something to us to have you send in your Etude renewal in November. By doing it now while our office force is not rushed way beyond the normal, as we always are in December, you save us work and you get better service. Besides that your subscription costs you only $1.75. After December 1st it will cost you $2.00. Add 15 cents to the cost of your subscription and send us the total $1.90, ($2.15 in Canada), and we will send you any one of the following albums of music provided your subscription reaches us during November:

Mathews' Standard Graded Course of Studies. Any one grade.

Piano Players' Repertoire of Popular Pieces.

Standard Popular Album for Piano. Fifteen pieces.

Tunes and Rhymes, by George Spaulding.

Four-Hand Parlor Pieces.

Standard Vocalist, fifty songs for medium voice.

Standard Organist, forty-six pieces for the Pipe Organ.

Get Your Favorite Magazine Before Etude Price Goes Up December 1st

Every club offer of magazines which includes The Etude will advance in price on Dec. 1st. On that day the price of The Etude will advance to $2.00 a year. The early fall is the best time to buy magazines. It is especially the case this fall. There are two reasons for this. One is that your order gets better and quicker attention by getting in before the rush of business which comes to a peak in December with all magazines. Send in your order now and publishers can give you instant service. Another reason is that the price of The Etude goes to $2.00 on December 1st. This means that if you wait you pay more. No orders postmarked later than Dec. 1st will be accepted.

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Special Notices and ANNOUNCEMENTS

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MANUSCRIPTS prepared for publication. Music composed to words. Compositions criticized. Irving Gingrich, 646 Belden Ave., Chicago.

UKULELES, all grades. Prices moderate. Write Wm. F. Buslap, 3731 Concord Place, Chicago, Ill.

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15641	Spirit of Faith Come Down	.12

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Statement Made in Compliance with the Act of Congress of August 24, 1912

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of The Etude, published monthly at Philadelphia, Pa., required by the Act of August 24, 1912.

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Wm. R. Nicelli, Philadelphia.
Geo. W. Norton, Philadelphia.
James Francis Cooke, Philadelphia.

Known bondholders, mortgagees, and other security holders, holding 1 per cent. or more of total amount of bonds, mortgages, or other securities: None.

THEO. PRESSER CO.
(Signed) THEO. PRESSER, President.

Sworn and subscribed before me this 23rd day of September, 1919.
[SEAL] (Signed) JAS. D. WISCHELL.
My commission expires January 21, 1921.)

A Selected List —OF— New Piano Compositions

HELPFUL SUGGESTIONS FOR TEACHER LOOKING FOR NEW MATERIAL

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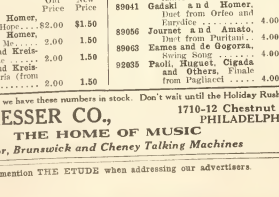

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St. Adalbert Libicenski, who wrote religious invocations in the tenth century, is the oldest known musician's name in Bohemian musical history.

Dolerata, a composer of the twelfth century, was taught to count Vladislav the First.

Liturgies are found in the records of 1092.

The spiritual Chorale of St. Václav, the patron saint of Bohemia, composed in the twelfth century, is still sung.

T. C. Kafeka wrote an oratorio upon the death of Louis XVI, of France.

Tiri (George) Benda (1722) was the first to write melodrama, using his interludes between the short sections of poetry.

Jan B. Krumpsholz (1745) made great improvements in harp construction.

Josef Myslivecek, composer, was known in Italy as "Il Boemo" (the Bohemian).

Dobyhal composed military arrangements which interested Rossini.

Jan Blahoslav, bishop of the Moravian Brethren, wrote the first theoretic work on music in the Czech language, *Musica.*

Tomas Baltazar Tanovka compiled the first printed musical dictionary in Bohemia in 1701.

Ondrey Hammerschmidt (1611-1675), who wrote *Dialogues Between God and the Believing Soul,* was considered a forerunner of Bach and Handel.

The first opera in Bohemia was *The Tinker* (Dratenik), written in 1826 by Frantinek Skroup. It was a comic opera with a spoken dialogue. The melody of the blind violinist in the opera, *Where Is My Home?* has become the national song of Bohemia.

V. Pichl wrote a concerto for the oboe, flute, bassoon, horn, double-bass and harp.

Capek Dolajalek was a teacher of Liszt.

Antonin Rejeha (1770-1836) was the first Bohemian musician to be made a member of L'Academie Francaise.

The youngest musical organization—the first formed after the independence of the Czecho-Slovaks—was the Czecho-Slovak Trio, consisting of Fr. Panerac, baritone; Milan Lusk, violiniste; Ludmila Vojáckova-Wetsché, pianiste.

H. Jelinek was a friend and fellow-musician of Mozart.

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